

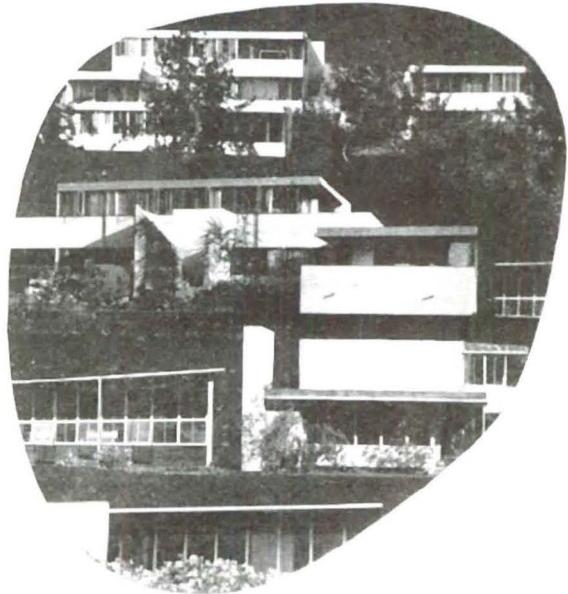
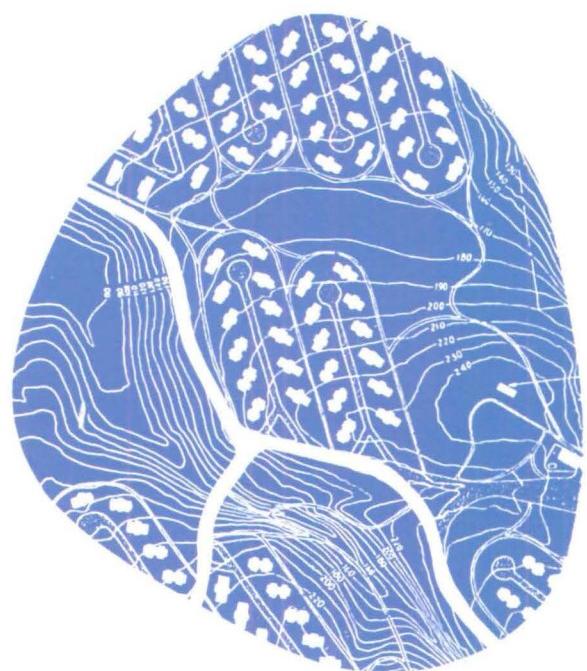
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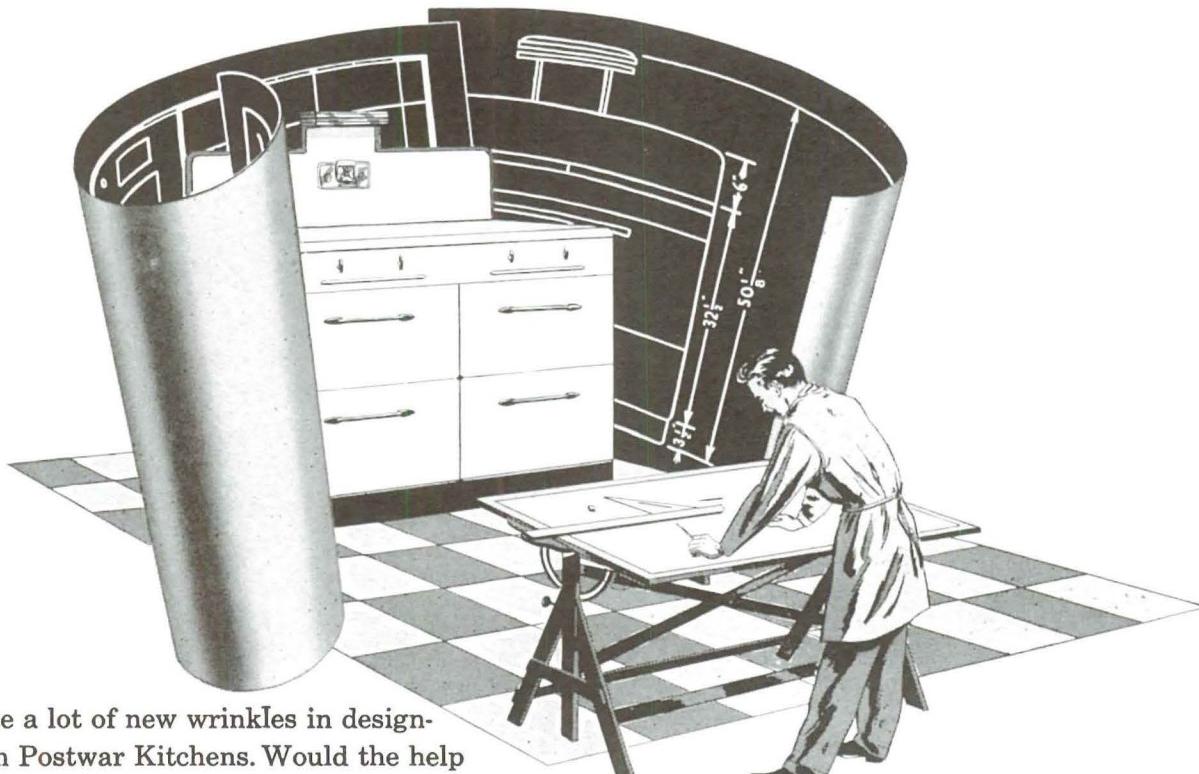
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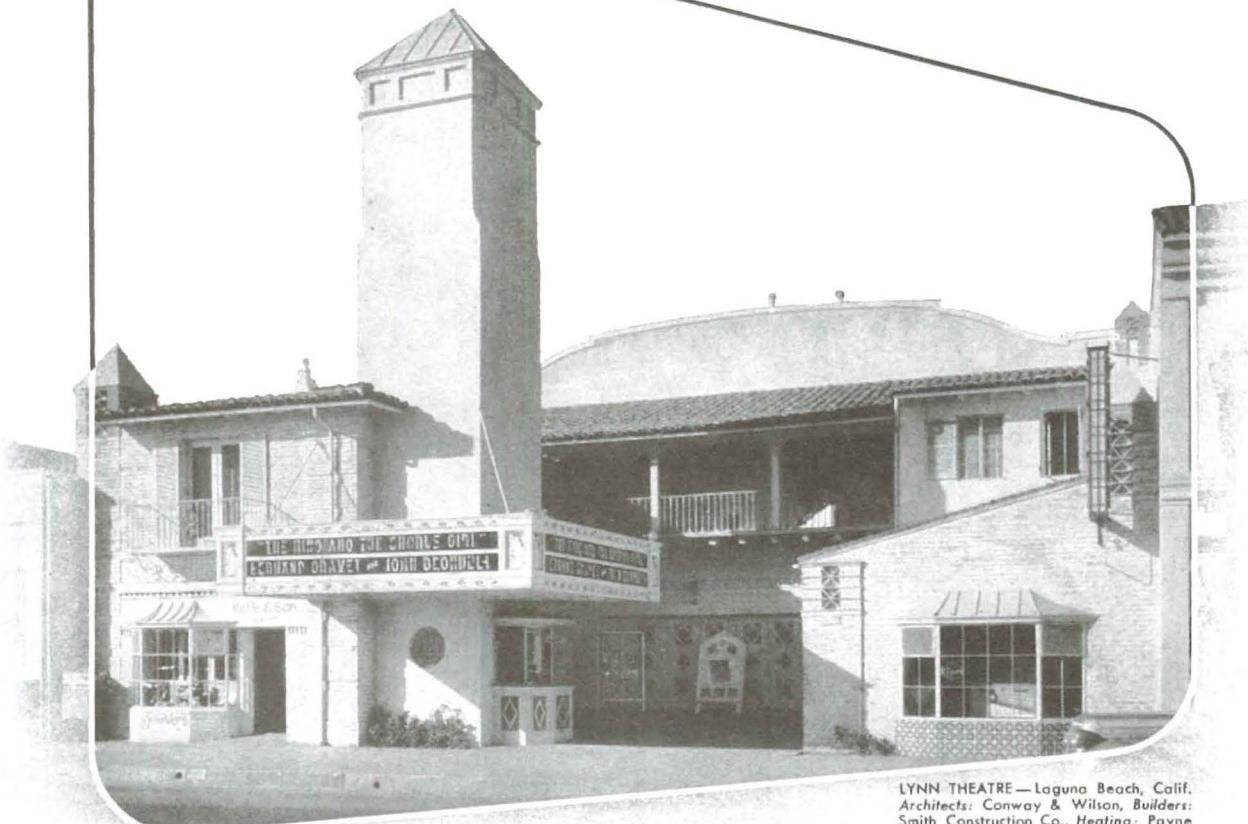
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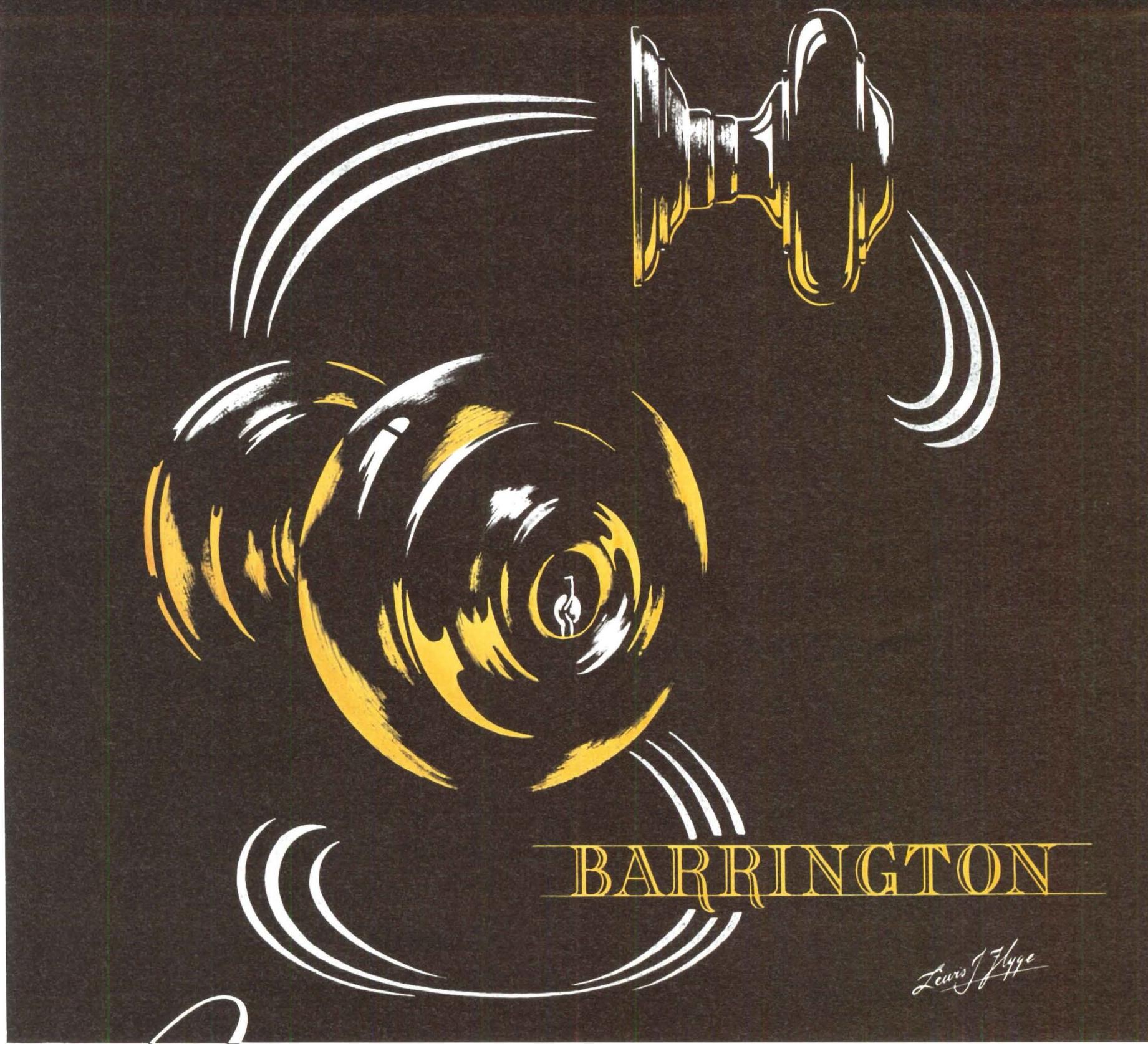
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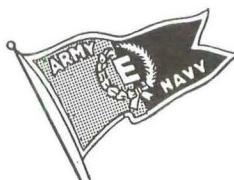
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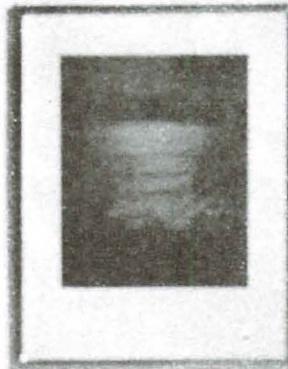
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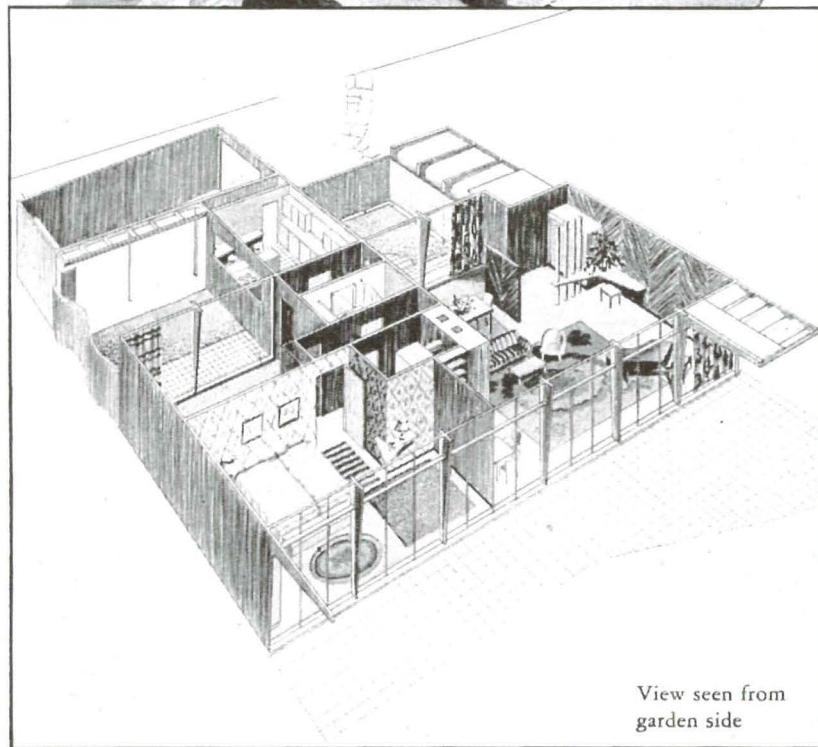
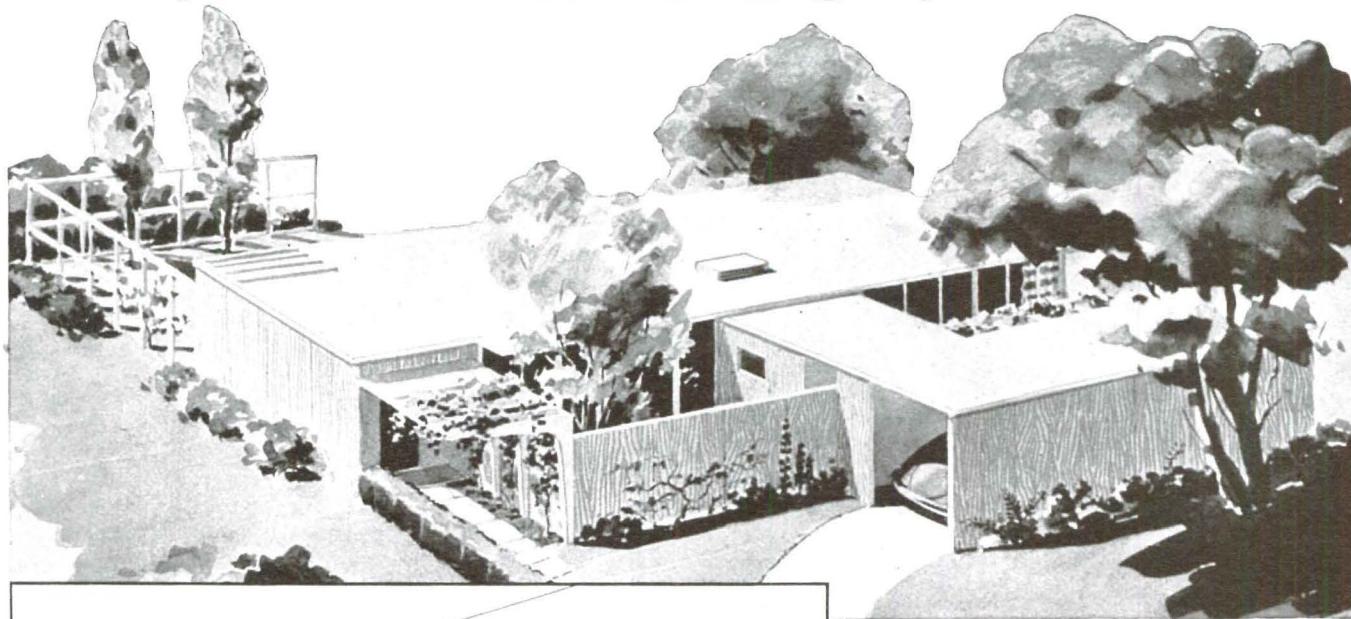
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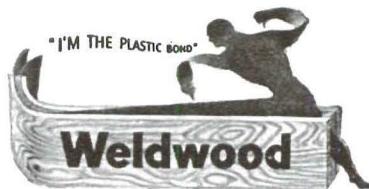


COMPACT, SIMPLIFIED PLANNING Keynotes this Prize-Winning Plywood Home



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by Lt. (j.g.) Russell M. Amdal,
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Complete details of this and the other winning designs are available upon request.

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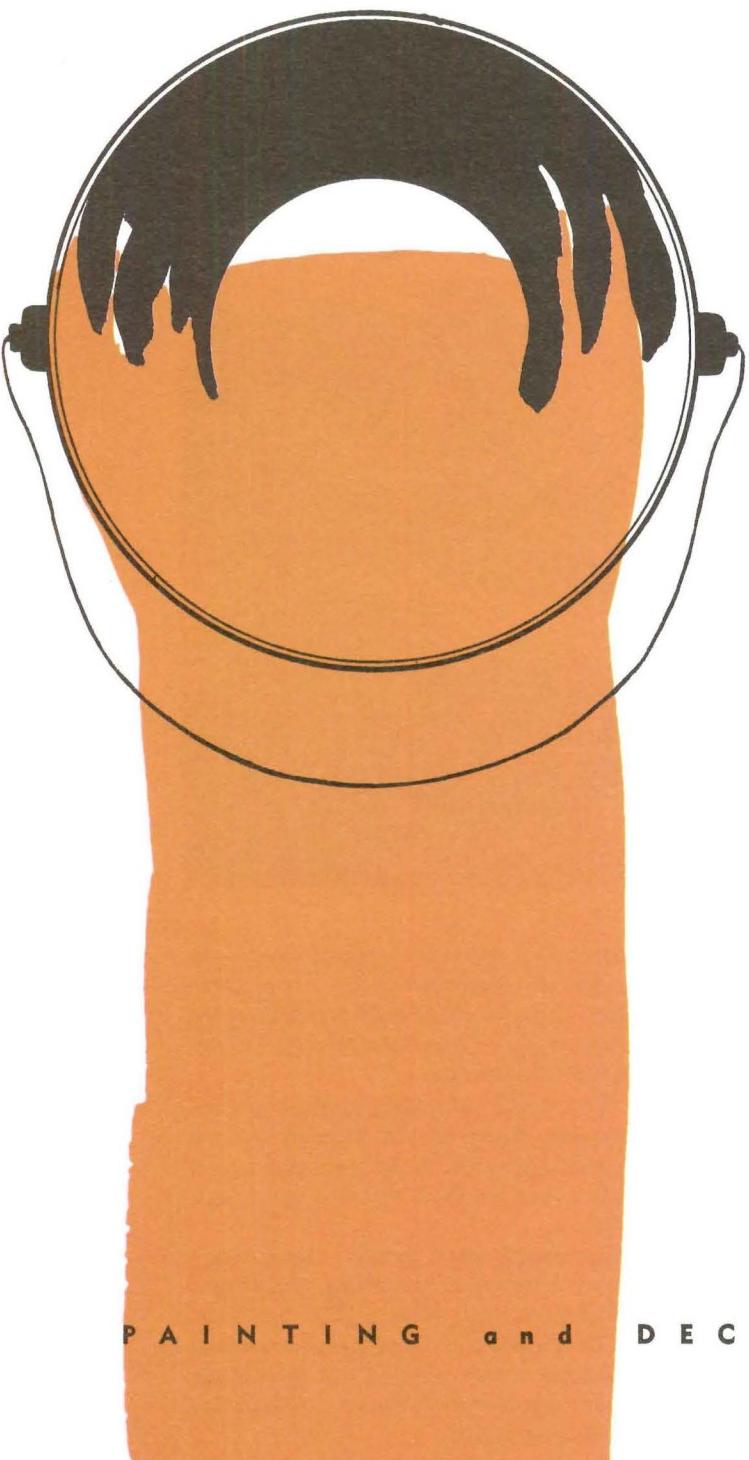
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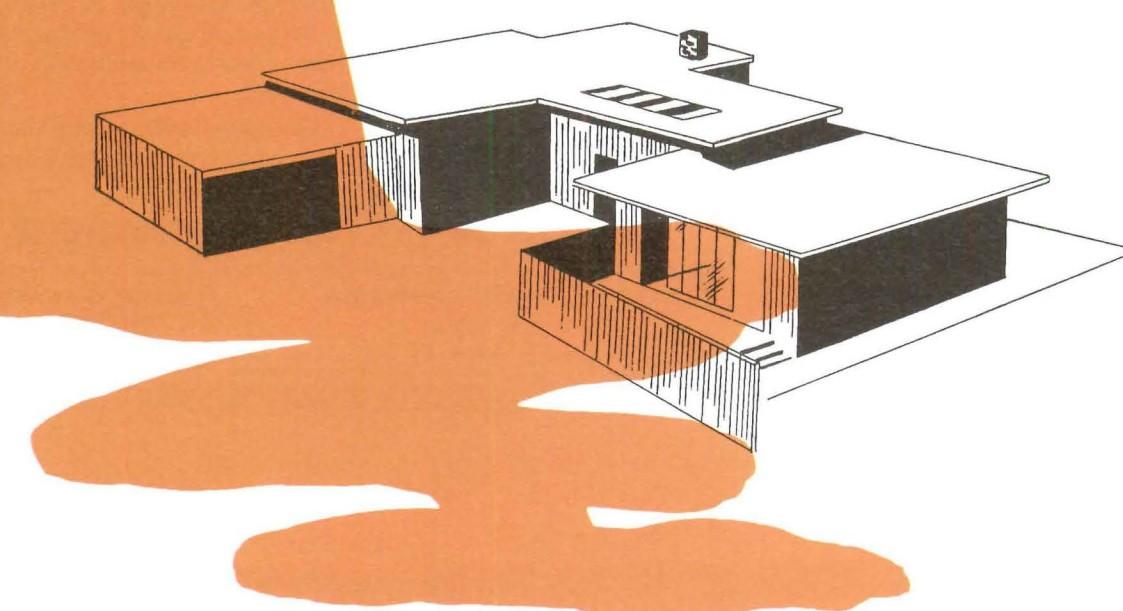
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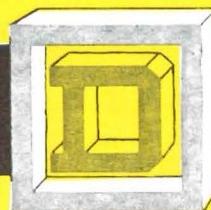
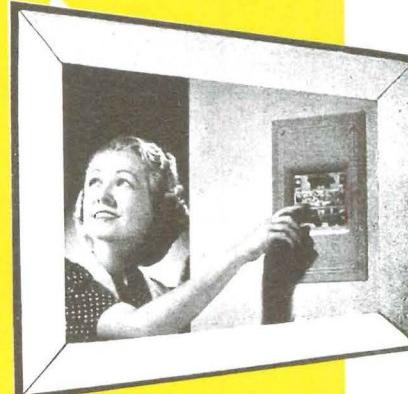
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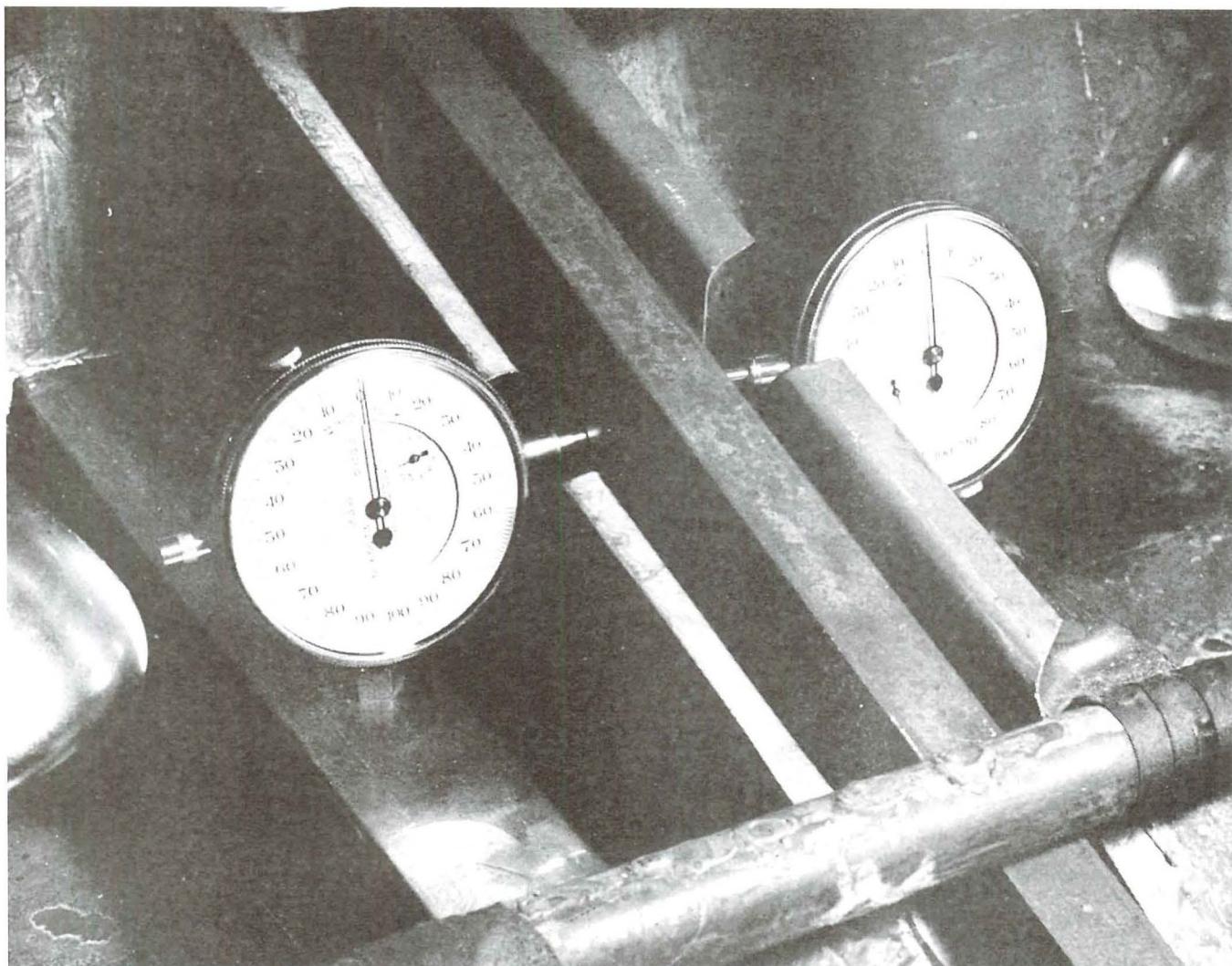
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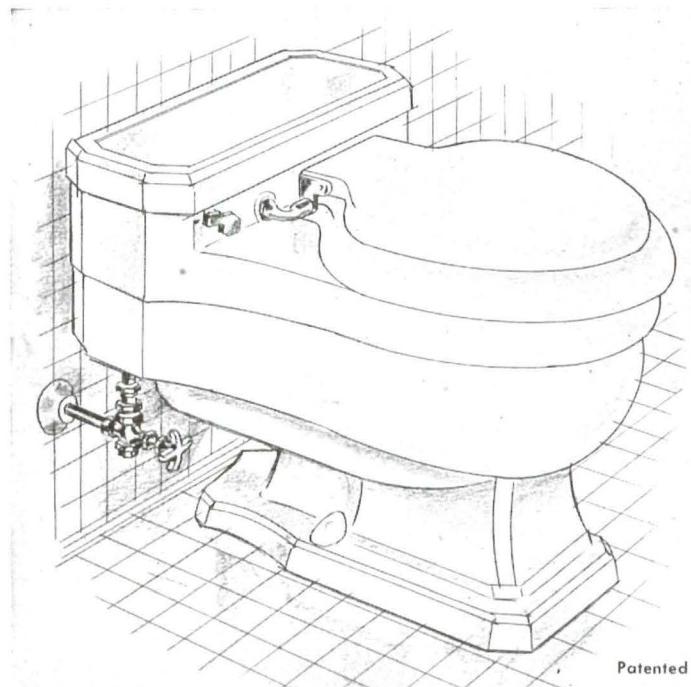
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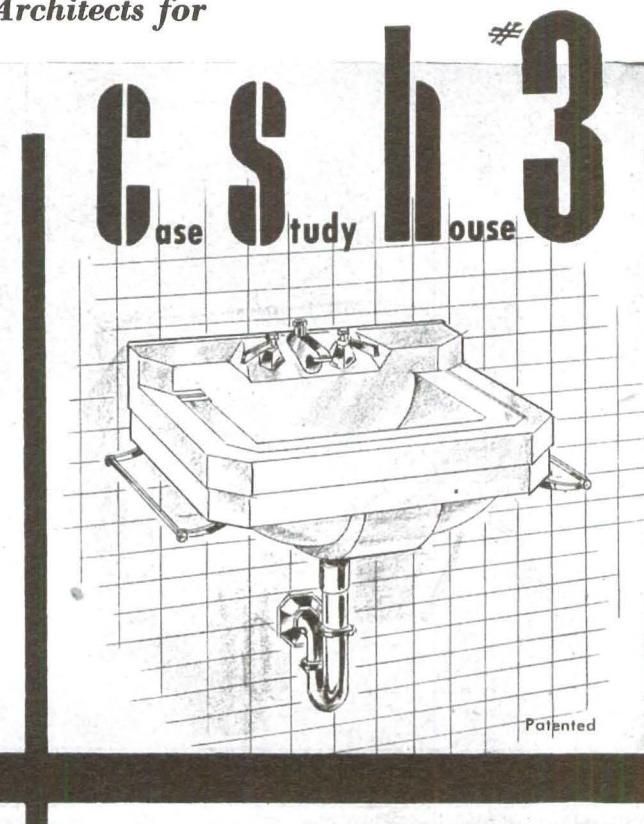
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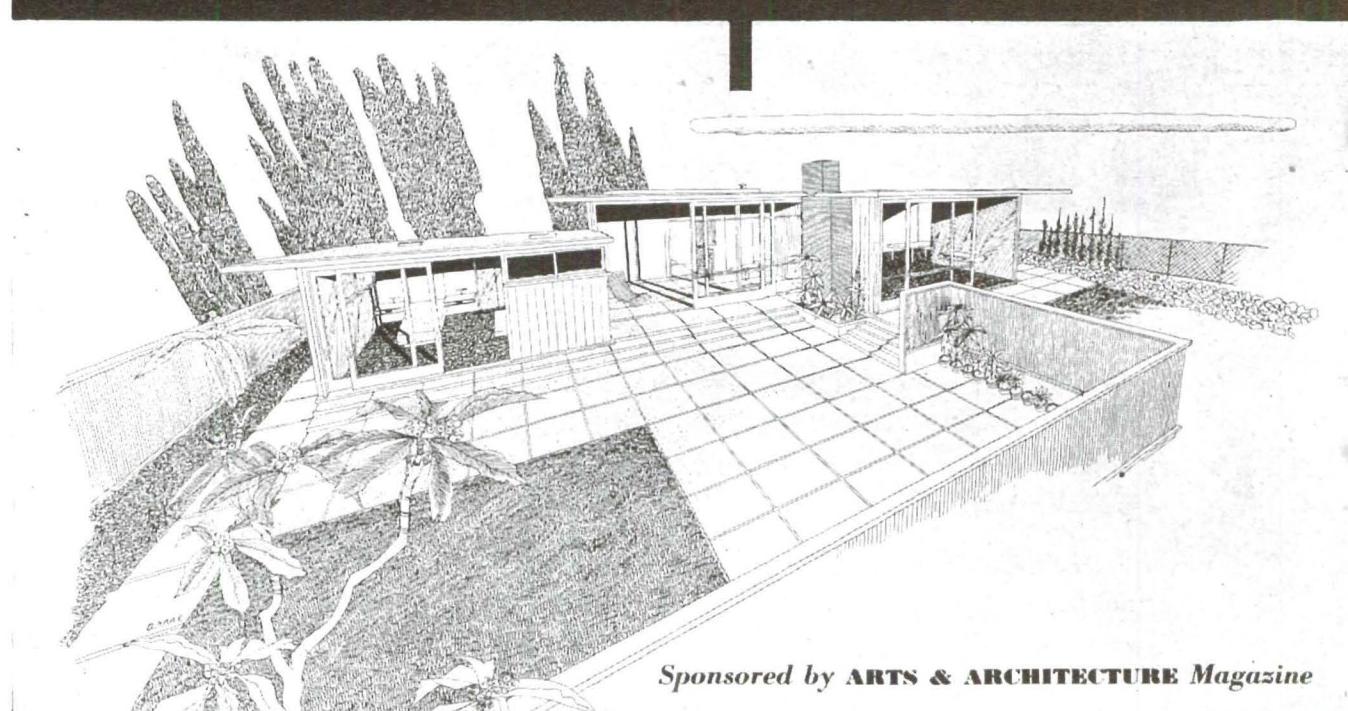
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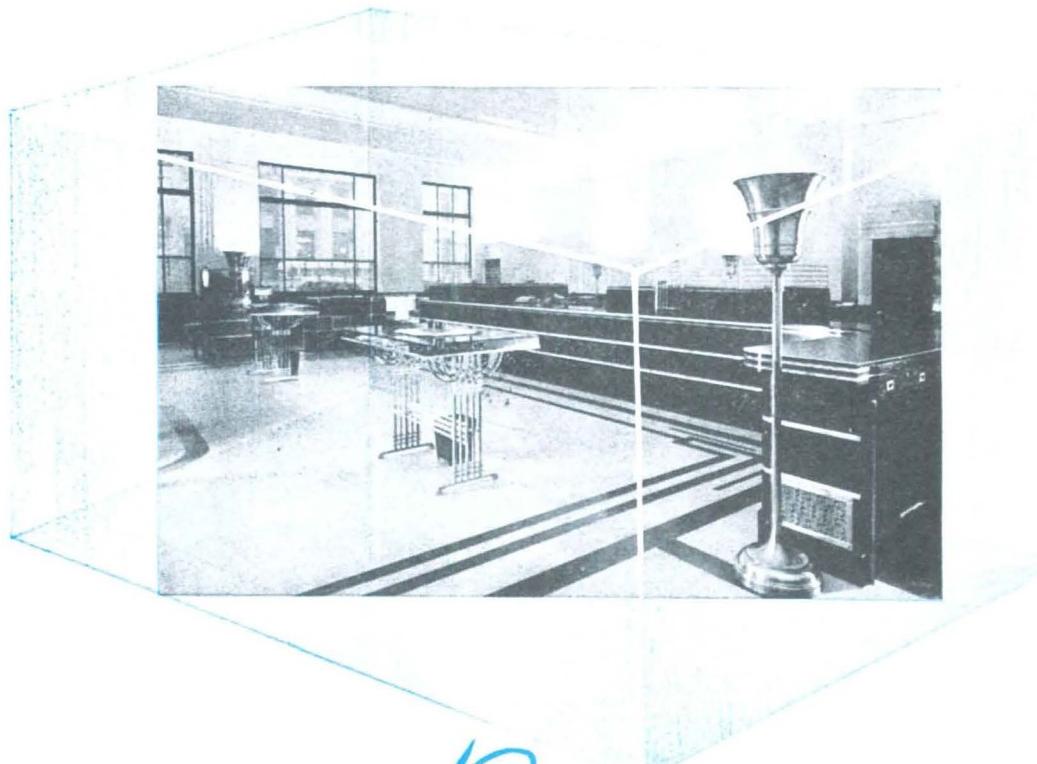
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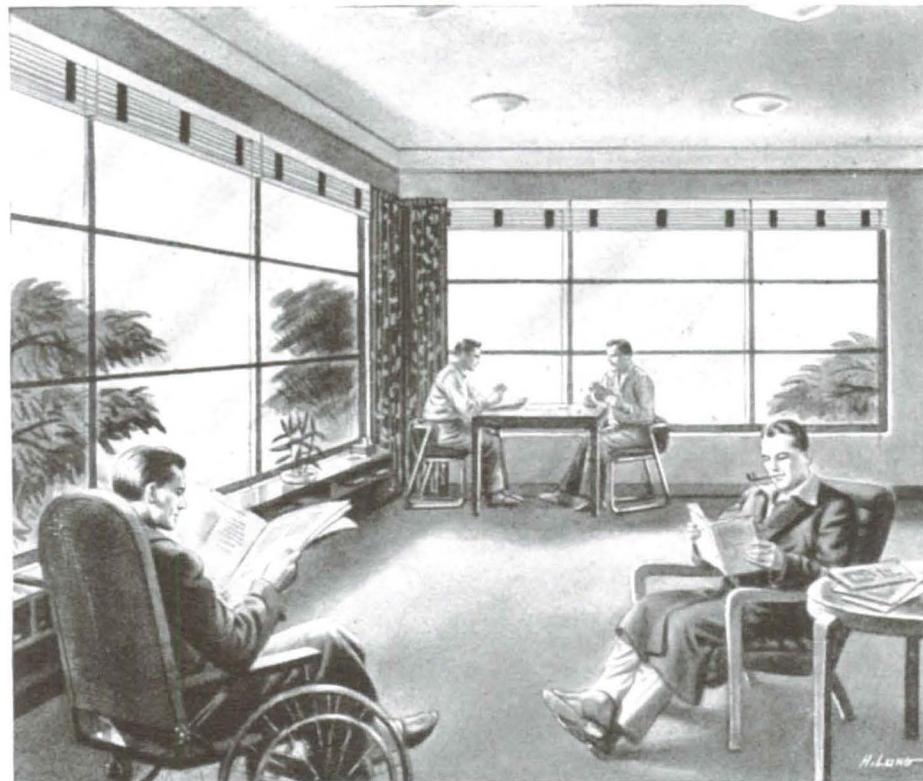
Architect, Builder, Merchant, Owner

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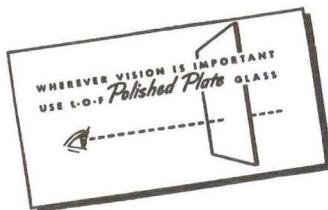
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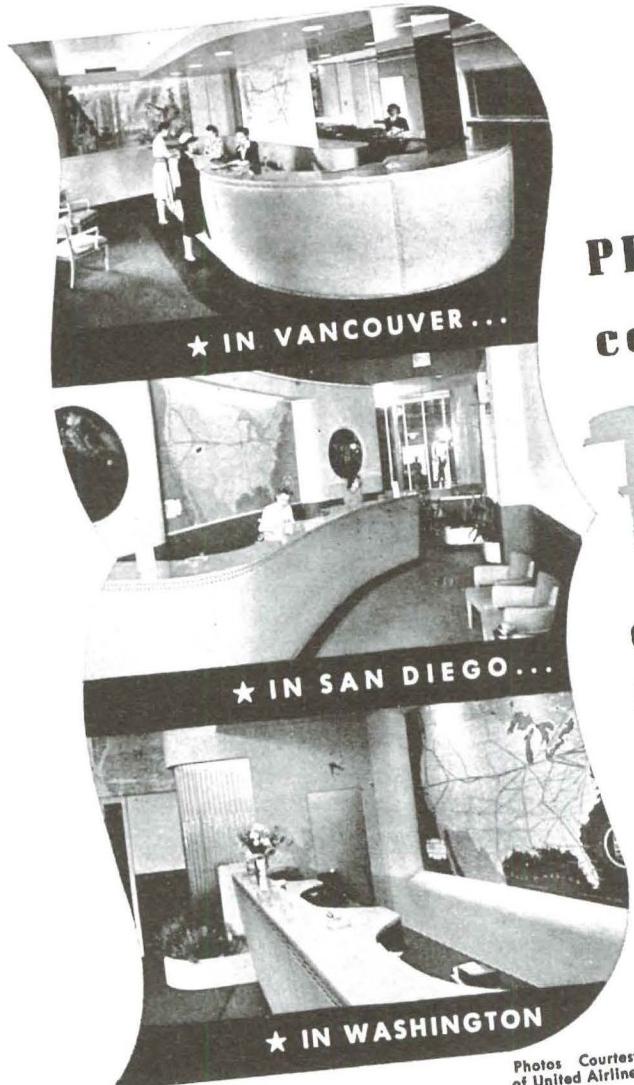


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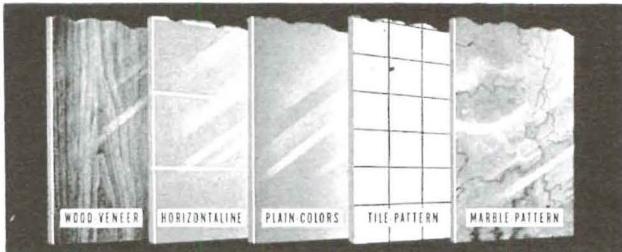


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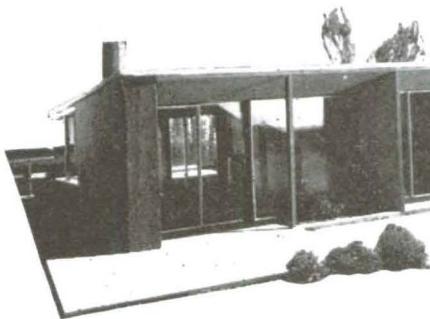
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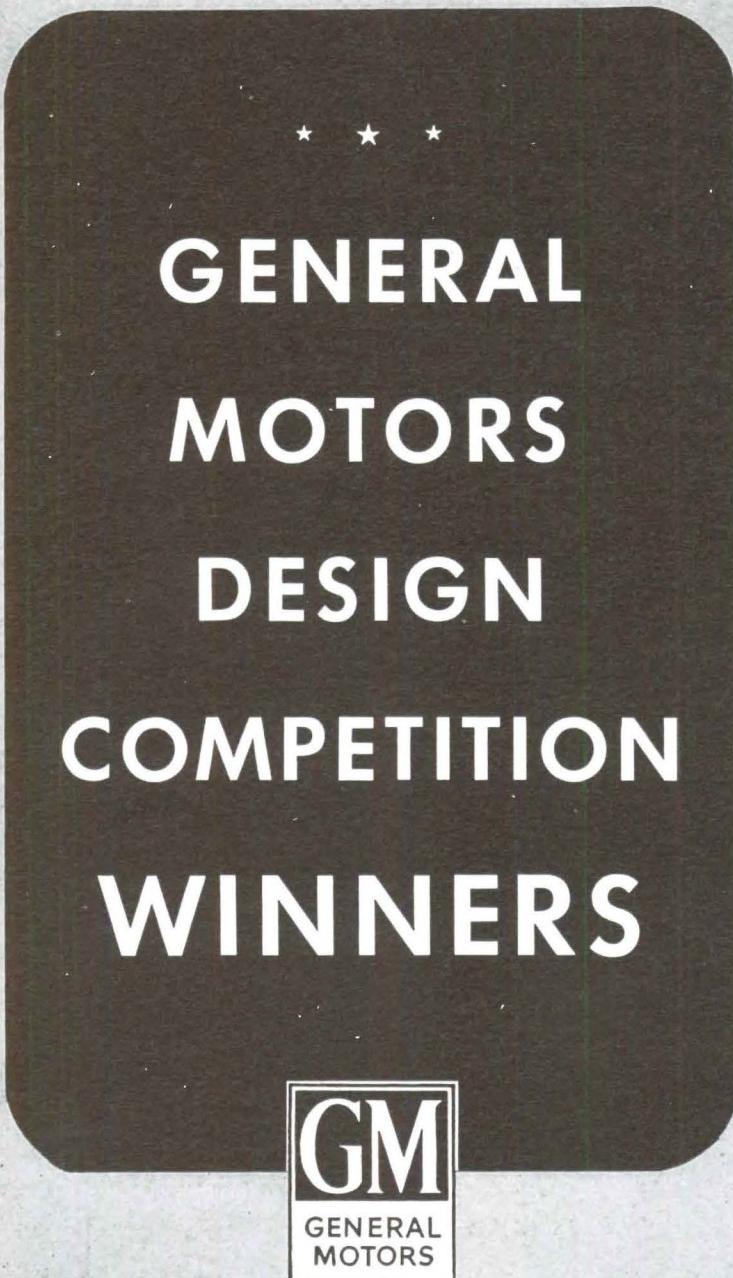
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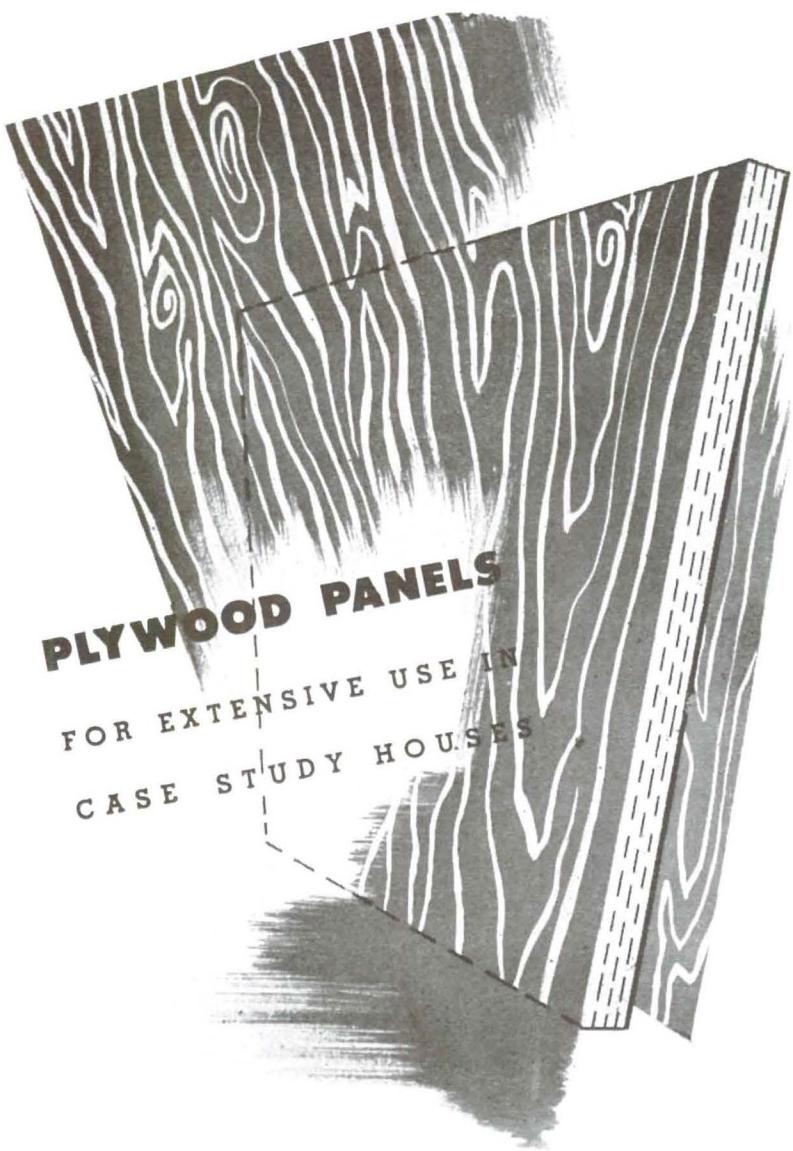
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ART LOS ANGELES

In healthy cultures there is an equitable balance between all the parts—a moving together, a felt direction, a unity of purpose—elements which are obviously lacking today. The way to health in such times as these does not come through the use of pink pills or rose-colored glasses. We need purgatives, not palliatives. This is no less true for the so-called world of art than for any other segment of contemporary existence. Its soul and its body have so long been sick that we have become adjusted to its state of invalidism in which a fluffing of the pillows or a new quilt has come to be sufficient recompense for the limbs which no longer function normally. Later day Western philosophy, crystallized now into a tradition, has made of the artist an escapist—a title which as yet he has done little not to merit. Instead of being an important contributing member to the society of which he is a part, the artist has become more and more withdrawn from those fields where his influence is most needed. As Francis Voilich in the June *Arts & Architecture* pertinently said: "It would be difficult to deny that in our society the creative artist has become over-occupied with the art-life of a two-dimensional canvas and significant forms of abstract sculpture, while the city about him has, frankly speaking, gone to pot."

It will take a great deal more than wishful thinking for the artist to place himself in a position of use. Let him continue, if he so chooses, to work out his problems on the "two-dimensional canvas" or within the framework of "abstract sculpture," but let him also wake up to the fact that for him there is something of greater importance than the museum, the gallery, the dealer and the patron—and that is life itself, the world about him—not to be accepted because that is the way it is, but to be examined, changed, or remade in order that it may better conform to those concepts which we claim to cherish but do so little to attain. The artist must seek a world which will integrate art within the whole social fabric. For until art is again made a way of life it is of about as much importance to *the whole* as Aunt Beth's china painting.

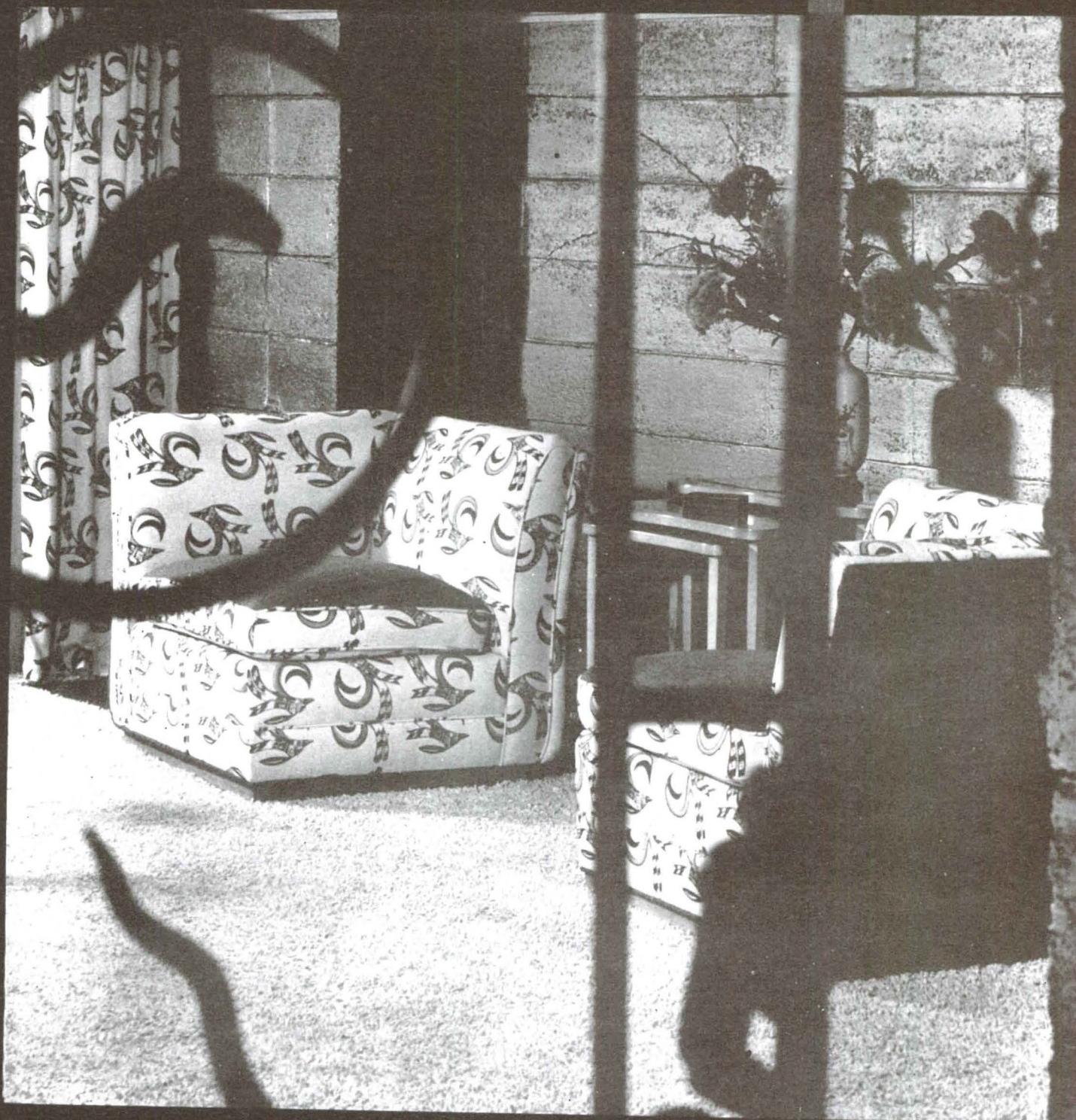
This is an ugly age. What artist can deny it? And yet exactly how much is the artist responsible for the ugliness which is to be found in his own field of specialization? What of all the monstrosities that *someone* has "designed" before the production belt took over? We are capable of creating beautiful and functional pots, dishes, chairs, fabrics, clothing, jewelry, and all the other objects of our daily living, and yet what a pitiable minority do these occupy in the whole commercial scene! The artist can no longer excuse himself by saying "I didn't do it!" or "This is just a hack job" and disclaim further responsibility. The root of responsibility lies in the individual. Until we recognize this we shall continue to pass the buck and live destructively, in squalor, chaos and opportunism. It's about time (and it must be acknowledged that already there are those who are meeting the challenge)—it's about time that artists forget about the prizes and the number of inches the critics give them, forget about all the sops to professional vanity, forget about painting cherished bits of countryside, the tinsel moments of burlesque, the "picturesque" other-side-of-the-tracks, forget about painting the lush goodies from their pantry shelves, forget about painting the ornate still-life props (when they should be designing good originals), forget about painting the models, or themselves—the vulgar adulation of human flesh, the coy deification of the ego.

Abstract and non-objective artists have made this revolt. It remains for them to extend their probing into relationships and realities until their concerns become truly active, aggressive and inescapable. For there is little doubt today that it is among the true revolutionaries of art that one finds the most articulate seeking among artists for a positive, constructively functioning society. Their thinking is radical, because it is only through radical change that we can rid ourselves of the accumulated claptrap of traditions which are no longer compatible with our needs. There is a more ancient and venerable tradition full of a wisdom which we have done without for too long. It may well be that the future depends on those who can find and pick up its threads . . .

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continued on page 46

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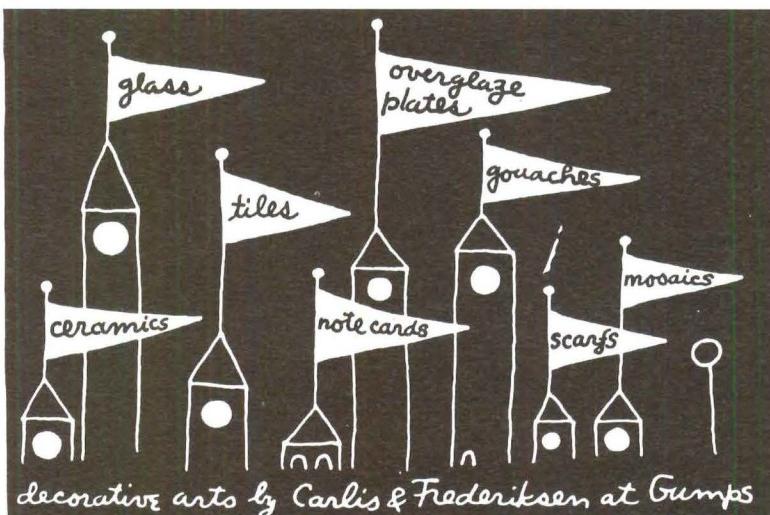
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BOOKS

PLANNING TO BUILD, by Thomas H. Creighton. (228 pages. New York; Doubleday, Doran and Company, 1945. \$2.50.) The title of this book will erroneously suggest to many that it is another complete set of directions for planning your own home by collecting assorted magazine and newspaper clippings to be copied by your carpenter-builder or your architect. Though marred by its heavy-handed, patent effort to be light and amusing, it is a serious, intelligent plea for sound principles in building design and construction.

Residences, schools, hospitals, churches, and community planning are so analyzed that more people may know where architecture should be leading. The author states that architects "are afraid of your [the public's] prejudices and they are afraid of your admitted ignorance, of your lack of understanding of the design and construction of buildings. So they putter around and give you what they think you want, or worse, they turn their backs on you and mutter angrily to themselves . . . What we should strive for . . . is a well-developed critical sense . . . If the possibility [of tremendous improvements] is to be realized to the full, a lot of ordinary people must understand what they want in more than vague outline, and insist on getting it."

He begins by glancing at the work of the past to see what has been good or bad and why—a "hunt for simple, recognizable principles." This leads to a discussion of post-and-lintel and arch construction, on through the medieval and Renaissance period up to the villainous Beaux Arts system of design, and then to the modern. "There may be among you some advanced souls . . . who attend the architectural exhibitions at the Museum of Modern Art, and sit on plywood chairs by Alvar Aalto . . . [who] feel that the battle for 'modern' has been won . . . Even the architectural magazines [the three with large national circulation] are not entirely convinced that traditional concepts have been swept away, or that we will know what to do after the sweeping." Mr. Creighton is not certain that acceptance is at all complete of modern architecture's planning principles based on use, materials, and honesty.

Under the heading of materials and methods, an interesting study is made of prefabrication, architect-engineer combinations, the construction and design qualities and the uses and advantages of concrete, steel, masonry, wood, glass, plastics, heating systems, and electricity.

A chapter is devoted to a discussion of the architect and his proper position, his problems and merits. "This book is not written to bolster the architectural profession, but to inform possible owners of buildings . . . He [the architect] will do the right things for you if you select the right architect . . . The sort of architect you want—if you are determined to have a good building, is the one who will at least try to persuade you to let the 'design' work itself out as a result of the site, the plan requirements, the materials, and the method of construction . . . But he will beg you not to hogtie him by insisting on a preconceived 'style' before he starts."

Another chapter discusses the contractor, and makes a strong argument for a sounder construction industry and for a reorientation of views on governmental construction agencies.

"Your little building may not seem so important, but along with the thousands of others which will be built in the next decade it will begin to determine the appearance of America for many generations. As the electric melange that now spatters the landscape deteriorates to the point where it has to come down, your decisions will assume more and more importance . . . If anything better is going to take their place on the landscape, it will be because a great many people who never thought much about building suddenly decided to take an interest in it." This conclusion summarizes the book.—LAWRENCE E. MAWN, A.I.A.

TWO HUNDRED THOUSAND FLYERS (Willard Wiener; Infantry Journal, \$2.75). If the eruptions of balloon brained politicians and the international boat-rocking of irresponsible hoodlums and exhibitionists has made you impatient for the early liquidation of the human race, you may find solace for your nerves in *Two Hundred Thousand Flyers*. The government delegated Willard Wiener, novelist and PM-trained newsman, to gather and set down the data on how our necks were saved for us in spite of ourselves. The book tells us the story of a small group of civilian operators continued on page 50

MUSIC

THIRTY VARIATIONS ON THE AIR

It is an experience probably unique in musical history for an audience to hear the *Aria with thirty variations*, by Bach, commonly known as the *Goldberg Variations*, played twice during a season in two different forms. The audience of the *Evenings on the Roof* chamber concerts in Los Angeles this year enjoyed that privilege, hearing first a registration of the work for two pianos by Wesley Kuhnle, which Mr. Kuhnle played with Frances Mullen, and later a first performance in Los Angeles of the original score for two-manual harpsichord played by Alice Ehlers. This was the first time Alice Ehlers had played the *Goldberg Variations* since coming to the United States from England, where she broadcast them as a part of the 150th anniversary of the birth of Bach, the great English critic Sir Donald Tovey acting as program commentator.

The *Aria with thirty variations* is the longest sustained composition ever written for a keyboard instrument. It is not only a long but a supremely beautiful texture of great music. Two hearings in a season can do little more than try its surfaces. It has this advantage over the final keyboard works of Beethoven that it depends for enjoyment less on the renewed emotional impact of its dramatic structure than on the deep penetrability of its texture. Like the *Diabelli Variations* of Beethoven it is in essence a work of superlative good humor, so that the most deeply feeling of its slow movements is not ever tragic. Hard as it is for many to overcome the firmly instilled tradition that all significant solemn music must inherently be tragic, a distinction should be made: the sentimental overrating of tragedy and debasement of comedy are unjustified in an age which has access to the *Divine Comedy* of Dante and the *Human Comedy* of Balzac. This art which reaches to the cathedral tip of affirmative joyousness is founded firm as irony and sorrow on the rock of human life.

The original purpose of the *Goldberg Variations* was to serve as a musical sedative for an annoyed Russian ambassador who could not sleep nights. Unable to cure his insomnia by ordinary means the ambassador employed a harpsichordist by the name of Goldberg, a pupil of Bach, for the expresss purpose of playing him to sleep. Realizing that this might turn out to be no ordinary job of harpsichord playing the prudent Goldberg, with the permission of his desperate employer, commissioned his old teacher Bach to write a piece of music sufficiently long and complex so that even a great many nights of playing it and listening to it should not wear it out. For the resulting composition Bach received the largest fee of his career, a hundred pieces of gold and a gold goblet. Presumably the ambassador was satisfied. History does not record in what way he was satisfied, whether he listened inexorably to the end at every sitting or soon fell asleep.

The form of this work consists of an ornamented Aria, upon the base of which is erected a series of thirty strict but elaborate variations. Some of the variations are written for a single keyboard, others for two keyboards; each is so marked by the composer. Every third variation is in canon, beginning with canon in the unison and proceeding consecutively to canon in the ninth. The intervening variations include a similar series of duos and variations in other forms, such as fugue, sarabande, and French overture. The thirtieth variation is a quodlibet, a type of part-song improvisation in favor with the Bach family, to which each singer contributes general harmony while singing a different song. The quodlibet of these variations incorporates the melodies of two folk-songs: "Cabbages and turnips have driven me away. If my mother had cooked meat, I would have stayed with her longer" and "I haven't been with you so long." The latter is probably a humorous reference to the extreme length of the variations.

In the chapter on *Variations* of his unfinished book *Beethoven* Sir Donald Tovey writes: "A great set of variations is not, as so many people are apt to believe, a patchwork; nor is it a set of riddles. It is a kind of music with the enormous momentum of something that revolves on its axis or moves in an orbit. The highest problem in the art of variation making is to stop this momentum. In the *Goldberg Variations* Bach accomplishes this by consummate mastery in the grouping of the whole set, so that the simple direction *Aria da capo* brings the work to a close as completely satisfactory as if the great queen herself had

(continued on page 48)

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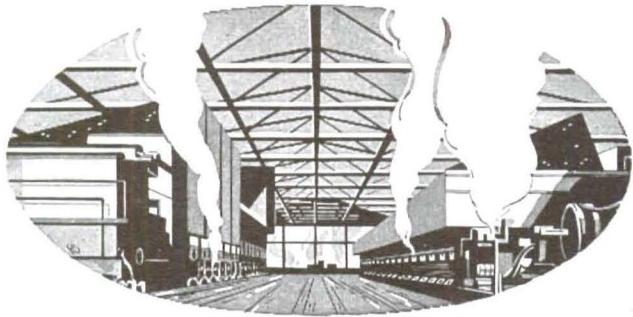
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MUSIC

IN THE CINEMA

One of the recognized classics of the screen, and of cinema music also, is Eisenstein's *Alexander Nevsky* (1938), with music by Serge Prokofiev. A cantata made up of excerpts from the score has rapidly become, along with the film, a symbol of Soviet Russia's will to defend itself. *Alexander Nevsky* was intended to remind the Nazis of the fate that their prototypes, the Teutonic Knights, had suffered when they attempted to invade Russia in the thirteenth century. The film was only one manifestation of an intensive campaign initiated during the late thirties to build up Russian patriotism and the will to resist invaders. Both old and new musical compositions were enlisted as a potent means to this end. Glinka's patriotic opera, *A Life for the Czar*, in a revised version which stressed the theme of self sacrifice in battle for the motherland, and omitted all reference to the Romanoff ruler, was produced in 1939. In the years following its premiere it was shown to tens of thousands of Red Army men. Other works symptomatic of the trend were Lev Knipper's Sixth and Seventh Symphonies (1936 and 1939, respectively). Both were panegyrics upon the might and preparedness of the Red Army, as was the famous Red Army song by the Pograss brothers, *If Tomorrow Brings War*. Yuri Shaporin's cantata, *On the Kulikovo Field*, stressed the patriotic unity and heroism of the medieval Russians when defending their country against overwhelming odds. Just before the outbreak of the Soviet-German conflict, a statement of this musical policy appeared in *Sovetskaya Muzyka* (1941, No. 2) as follows: "Preparation for the coming war . . . demands also of musicians a new art, saturated with ideas of heroism, unshaken in its faith in victory and its will to the struggle."

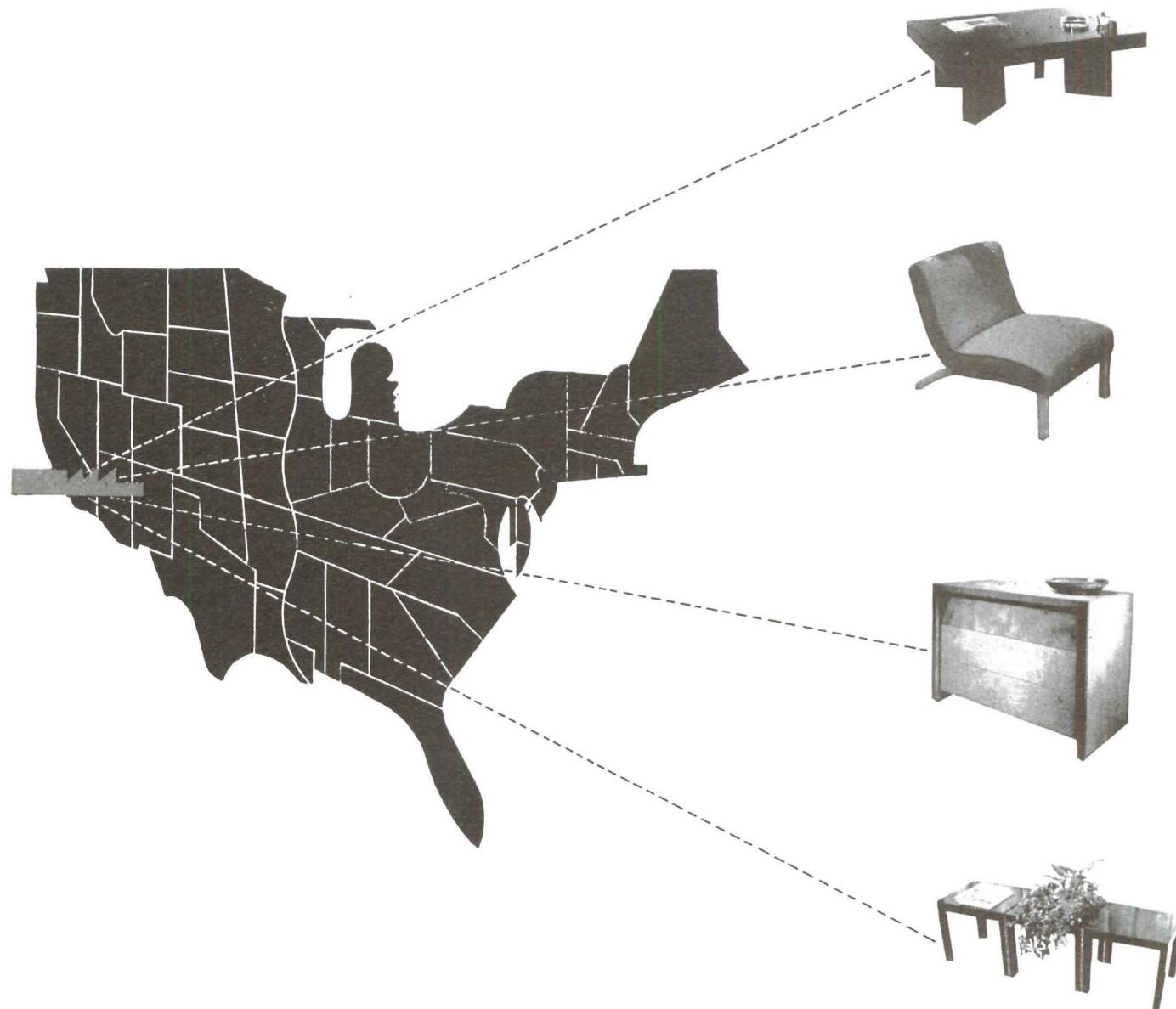
But *Alexander Nevsky* exerted the greatest influence, not upon mere thousands but upon millions who saw it in the Soviet Union and abroad. During the period of the Stalin-Hitler pact, even the Nazis exhibited the film, as part of a policy of cultural interchange! Prokofiev's music, in this instance, music with a political purpose, contributed greatly to the film's message, and demonstrated how the composer's style had changed from an expression of urban sophistication to one of folk heroism. Prokofiev, it will be remembered, did not identify himself with Soviet Union at first, but began to interest himself in contemporary Soviet problems after a trip to his native land in 1927. Once he had established his permanent residence there (1934) he began to write music based on Soviet themes, including a group of mass songs (1935), a *Cantata for the 20th Anniversary of the October Revolution* (1937), and *Alexander Nevsky*.

Not merely the new, ideological subject matter, but a new compositional style made itself manifest in these early works of Prokofiev's 'Soviet Period.' His music became simpler in texture and his melodies folk-like, but never 'popular' in the worst sense of that word. The cue to his new style is clarity without cliches. Again and again, in public utterances and in his music, Prokofiev showed that he had turned to the fountain of Russian folk-song and the classics for a musical language that would be understandable to the masses.

The cantata, *Alexander Nevsky*, is composed of seven movements which correspond roughly to seven scenes from the film. The first picture is of a deserted landscape, Russia under the Mongolian yoke. Prokofiev sets the mood of desolation with the attenuated sounds of woodwinds and strings playing in unison, some very high and others very low. The purposely empty tonal space between parallel melodic lines (four octaves) heightens the visible impression of emptiness and devastation upon the screen. The second movement is a tranquil folk song about the hero of the film, Prince Alexander Nevsky, who had led his people in battle but is now living in retirement. The chorus tells of the way in which the Russians under Nevsky routed the Swedes on the banks of the Neva, and ends with the significant statement: "We shall never yield our native land; They who march upon Russia will be put to death."

A worse enemy than the Mongols now invades Russia from the West. The third scene pictures these militaristic conquerors, the Teutonic Knights, in the captured city of Pskov. The music is made up of several contrasting motifs: a suddenly dissonant, ponderous theme in the low brass that characterizes the Germans and

continued on page 50



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notes

IN PASSING

NOW THAT THE CLEVERER boys in the nursery have picked the lock of Pandora's box and handed out real magic to the idiot children, we are forced to consider the facts of life on an entirely new basis. Nothing really remains of that nice comfortable world in which morals were concerned with what is good and what is bad as set forth in rules of conduct by the Church of England and that nice little Methodist minister around the corner. All values as we have known them are in the process of being upset. The standards which shape, from this new perspective, all of man's knowledge now becomes an instrument of rigid discipline. Freedom as an idea must leap a span of years far beyond those conceptions which have had to do with its opposite.

Perhaps no one in our time will ever be clever enough or wise enough to really understand what happened to mankind and to the world and to the universe beyond the universes in the last few weeks of our World War against the Japanese Empire. Little men flying over a limited area of the face of the earth carried with them the end and the beginning of the whole magic of mankind. And men who were giants suddenly became midgets amidst the shattering explosion that made 200,000 human beings vanish into the dust. This world, this noisy nursery, was presented with a weapon of utter and complete destruction.

As that first bomb fell the greatest moment of man's time in life came forward to meet us with a horrible and catastrophic rush.

We can, of course, ignore it. We can turn to the momentous complexities of our little businesses and refuse to accept the consequences of an idea so enormous that it appalls and stuns us. We can relax into the amusing vulgarities which prompt the burlesque entrepreneurs to advertise their "atomic bomb dancers." We can inform ourselves from various laymen's journals covering such matters, and turn it into the pseudo-scientific chatter that occurs during lulls in cocktail bars. We can, within ourselves, find secret places where we can hide and pull down the covers of our minds. We can relax into the stupidity that has saved us (so many, too many times) th eneed to fulfill our obligations as human beings. All these things we can do and God help us, all of these things most of us will do.

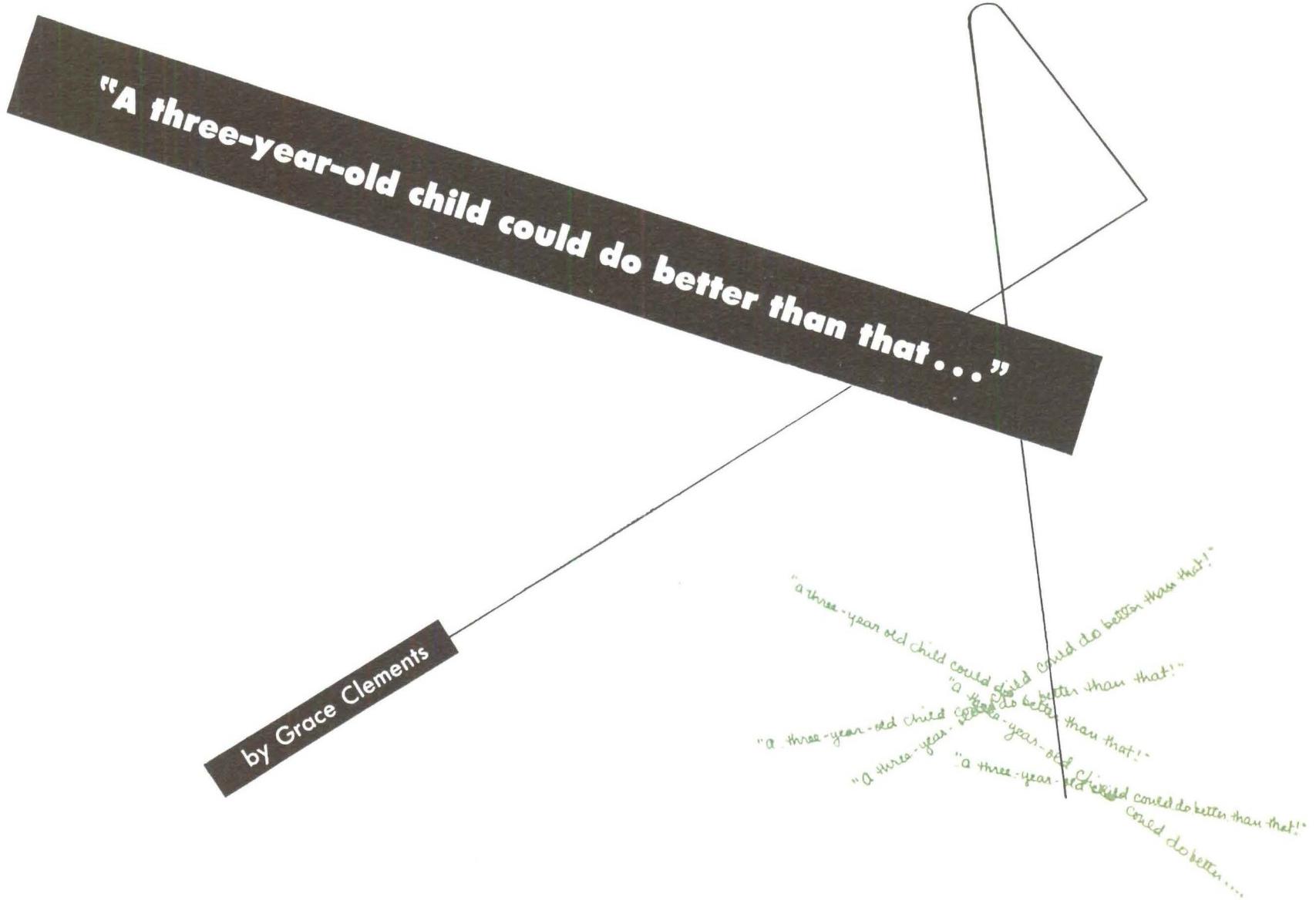
But no matter how fast we run, the *final truth* will always be before us. We have looked into the face of the power that moves the worlds and we will never be able to forget it or avoid it or exist beyond the knowledge of it as long as we or anyone else shall live.

And so now we know that we have imposed upon ourselves a discipline beyond the rules or regulations of any ordinary society with which we have, in the past, been familiar. We know beyond reasonable question that war, that conflict, that disorder as any part of the life of the world community is now an absurdity. War and peace will be created in the laboratory, whether we like it or not, now that man is able to loose upon himself such final furies over the lands and seas of the earth. We know, or will soon know, that man lives or dies by the exact measure of how he is able to organize, with sense and wisdom and tolerance, his whole human world. A measurement as exact as any of those rules and scales, those formulas of mathematics that we have invented to mark down and to chart our way in a physical world. For the most practical of purposes, 2×2 still equals 4. In the nursery and in the laboratory.

At the moment, none of the consequences of all this can be very clear to any one man. We do see, however, an interesting proof of the true internationality of that part of man's mind that continues to create the miracles of arts and sciences. This fact that forces society to approach the building of an entirely new structure upon a new foundation is the creation of all man represented through their scientists in all nations. There can be no national pride because the immediate use of the atomic energy found its first immediate and practical expression in our country. Back through a long history of painstaking research names from every branch of the human family have made their important contributions. Americans and English and German and Dutch and Spanish and Italian and Japanese and Norwegian, all have brought forth some of the knowledge that ended in the great discovery. No man or group of men can own this thing and it is sheer insanity to use one's momentary "owning" to force the conclusions of issues favorable only to a special, a limited national interest.

That the final possession of the innermost secret of the energy of a universe should be, or can be, the private possession of any nation or combination of nations is sheer and tragic damn foolishness. In such an idea and from such an idea, will inevitably come the horror and the destruction implied in man's possession of this final secret.

No one can say whether in the history of life all this has come too soon or too late; but despite our stupidities, and our greediness, and our suspicions, we have one thing to remember that is the basis for a small and persistent hope. It is that man's little light, forcing its way through illimitable darkness has come upon, by his own courage and intelligence and guts, the basic fact of the energy of creation. And that while tragically its first application came through the destructive forces of war, the labor and the vision that made it possible had nothing to do with man's childish destructiveness; but rather grew out of the wonderful inquisitiveness, the lust to know and to use knowledge in the service of that other great basic fact, the fact of man's humanity.



● To the adult for whom all non-representational art is an enigma there is no invective calculated to be more annihilative than that which compares the offending art with the work of a child. Although for this "critical" appraisal the age level of the child is generally fixed in the neighborhood of from three to four years, this may extend upward to as high as ten or twelve. In any event the underlying idea is the same. It should be noted that in such evaluations it is not the child's art which is depreciated; it is presumed that the child does the best he can, while it is taken for granted that any mature artist who does not make full use of his camera eye is trying to "put something over" and therefore is deemed to be a charlatan or an incompetent fool. Only a deep-seated misconception of the nature of both art and children's picture making could lead to the confusion inherent in this comparison, which is further emphasized by such opinions as a child's drawing looks "modernistic" or "surrealistic" or "something Dali dreamed up." Obviously, the child's work proves to be as little understood as that of the artist.

In all fairness to the uninformed layman undoubtedly there have been grounds for his befuddlement, a circumstance which nonetheless does not excuse the sort of irresponsibility which is reflected in the phrase "I don't know anything about art but I know what I like." But if the layman has not troubled to seek a proper measure with which to evaluate art, neither has the majority of the supposed "experts" in the field, including so-called artists, and for this cultural impoverishment we should have a serious concern. It is a damning commentary on the standard of values which determines our attitude toward life, as a result of which art has become a departmentalized speciality of little or no concern to the people as a whole. For the last several hundred years art has

functioned as a grotesque parody of itself, until today it either "exploits a multiplication of accurate imitations," as E. Graham Howe observes, or it serves as an unchecked area of therapeutic activity for countless persons to adjust to a disordered society.

The only exception to these alternate negations is to be found in the constructive struggle of those who are seeking to return art to a socially integrated function—who are exploring the means to give art *meaning* in a profound sense. It entails, according to Howe, the fourth-dimensional view of reality—the element of Time, of growth. (See Henry Miller's essay *The Wisdom of the Heart*.) Its essence lies in abstraction. Abstraction is merely a greater reality—or perhaps more correctly it is the only means by which we can approach reality at all. The process of becoming, which is life, cannot be comprehended at any fixed point in time, nor can it be seen from any fixed point of view. That is why great art of the past has resided in the symbol. The symbol had its value in the RELATIONSHIPS it maintained or revealed, and it will be through relationships again that art is restored to health.

Now it is perfectly obvious that in all fields of human endeavor there are imitators, and nowhere is this better demonstrated than in art. In the present dearth of even rudimentary criteria which could serve as a basis for judgment, there is bound to be a great number of persons who are "artists" only by reason of a self-adopted label. This is no less true of those who faithfully represent familiar objects, than of those others who go in for self-expression or pseudo-abstraction. Actually they are all cut from the same piece of cloth; it is merely easier to distinguish the imitator of visual impressions than the imitator of abstractions. But insofar as the layman is unable to distinguish between a creative piece of work and a superficial delineation of modes and manners, both the genuine abstractions and the imitations are lumped in a

conglomerate heap and dismissed from serious consideration by the epithet: "Why, a three-year-old could do better than *that!*" To those who actually have knowledge of art there is, of course, not the slightest basis of fact in this frustrated protest. It is nonsense to presume, in spite of the remarkable abilities possessed by children, that they are capable of producing an abstraction in the true sense, which conforms to a preconceived plan and is evolved through conscious control of its selected elements. In the first place, the average three-year-old, unless he is something of a prodigy, *cannot draw at all*. Is it reasonable to expect a child, who as yet scarcely can coordinate his reflexes in order to button his clothes or tie his shoe laces, to manipulate a pencil or brush beyond the point of making scribbles with it? When the child's knowledge of his native tongue is restricted to the most limited vocabulary, can one expect him to make intelligible use of the language of visual relationships? Unless he has had particular help at home, at the time a child enters kindergarten, even at four or five, he still scribbles aimlessly, trying out colored crayons, his attention wandering from one experiment to another with not the least semblance of continuity or control. In the competitive atmosphere of the schoolroom and under the varying degrees of guidance afforded by the teacher, the child can, and often does, make rapid headway in his ability to set down on paper an approximation of forms.

It must be remembered, however, that the capacity to imitate is a major factor in the development of the child. The wide discrepancy between what he sees and what he produces is primarily the result, not of originality as is often supposed, but of his inability to be more faithful—his inability to carry his *intentions* into *concrete form*. Furthermore, the child is usually content with these approximations. A meandering and greatly elongated oval will serve as a "clock" for him just as well as a circle drawn with a compass, were it possible for him to manipulate one. Although the child's perceptive powers extend far deeper than most adults are aware (if this power were really encouraged, much conversation which is held in the child's presence would never be uttered), yet it takes a great deal of hard work and patience on the part of a teacher to help the child to grasp the qualifying difference between a triangle and a square—between a three-sided and a four-sided figure. For the adult who has assisted in or observed this struggle of achievement, there must inevitably be a recognition of the gap between the child's mental equipment and that of his own. If relationships on such a primitive level are beyond the child's ken, how then can we presume him capable of more complex problems?

The answer of course lies in the fact that the layman does not even suspect that an abstraction evolves out of a "problem" to be solved—a problem of relationships, of forces working together and in opposition to one another, and that all are inextricably bound up in an initial concept of the nature of life. No one is so deluded about the extent of a child's development as to imagine him capable of doing the physical work of a laborer, and certainly not the mental work of an executive, nor of assuming the conduct of a spiritual leader. All these and many more activities of the adult world are known to require years of development, study, and experience. But since these, and particularly the latter, are not considered necessary adjuncts to the *artist*, he is automatically placed on the same level of immaturity with the child. What has yet to be understood is that the creative artist is an artist only in direct ratio to his stature as a COMPLETE MAN.

A child, however precocious, is certainly not complete. His experience is as circumscribed as his environment. What can he know of the things on which art is predicated? For him, confined to the infinitesimal radius of parental and early school restrictions, the world is an uncharted area of darkness beyond his most anxious stumbling efforts to penetrate. True, the desire and the effort to enter the realm of abstract thought is nascent, as suggested in such questions as that of an eight-year-old boy who asked: "How can the sun be *bigger* than the world when it is a *part* of the world?" But has this boy yet developed the resources necessary to grasp the magnitude of our solar system and its smallness in relationship

to the whole of the universe in which the Milky Way represents a density of suns so remote that it even taxes the imagination of the most scholarly?

Everything which we do not know through the direct experiences of our senses must in some way be understood abstractly. But the extent and depth of abstract thought has a definite relationship to experience, both quantitatively and qualitatively. If a grasp of the nature of such *physical* relationships as are beyond the child's limited experiences is denied him, how much more is he at a loss in the infinitely more complex realm of *ideas* and their relationships?

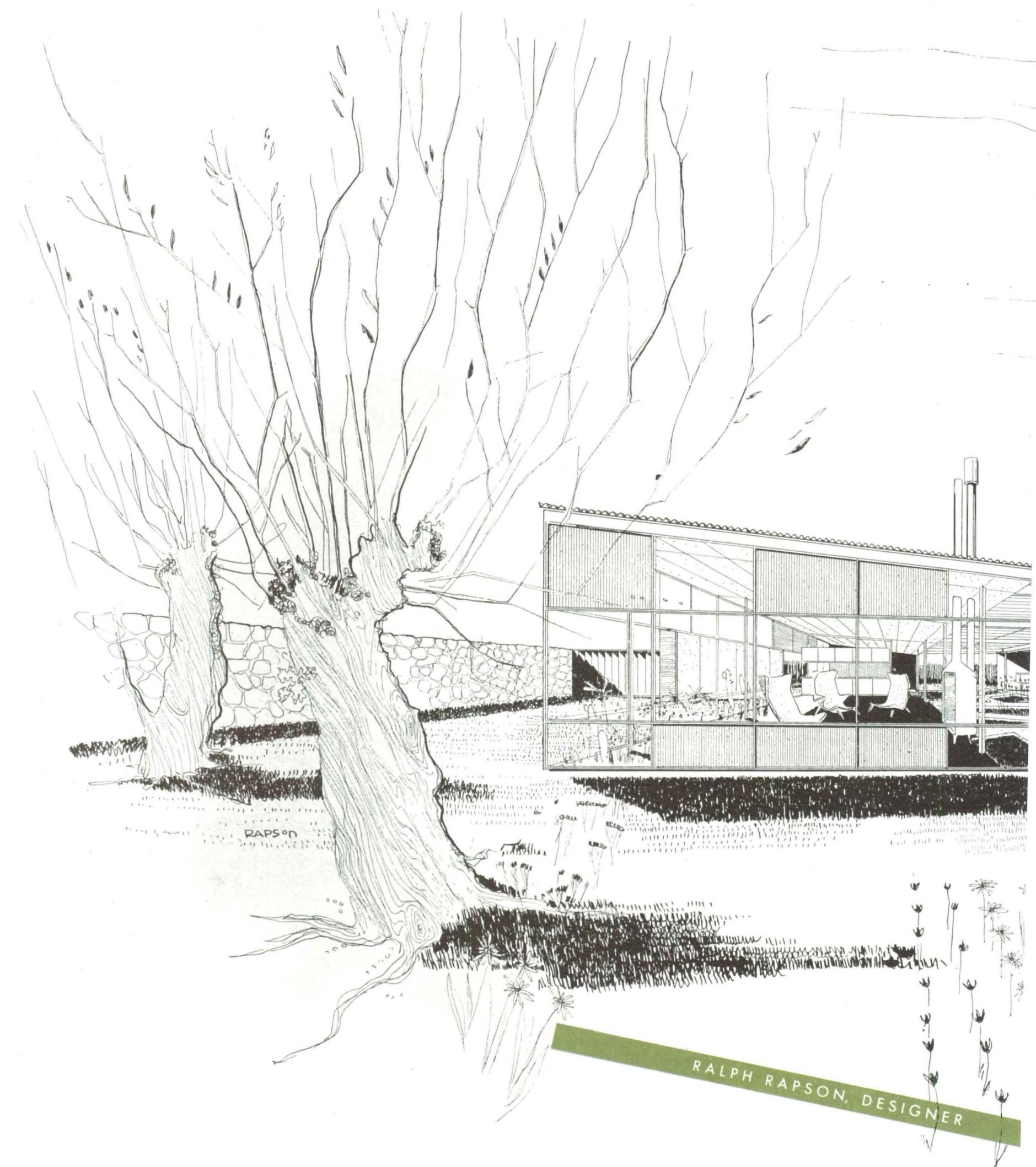
Let us consider this problem of relationships and in what way the child fails to use them. The simplest kind of relatedness with which the artist deals is that between forms or lines and the paper on which a drawing is made. This is commonly called placement. It has no apparent meaning for the child. Generally he starts his picture up in one corner of the paper and never gets out of it, or he may draw along an edge, ignoring a good three-quarters of the space at his disposal. Whatever "organized placement" which may appear to exist must be considered accidental or intuitive. Then there is the matter of consistency, whether it be present in FORM (technical consistency) or in CONTENT (ideational consistency). Mature work contains both. But a child, whose powers of concentration are seldom equal to the completion of an initial "thought," will begin a drawing with considerable care and detail, only to abandon it before it is finished, or to hasten that end by filling up space without regard for the means employed. (Exceptions must be noted wherein some children are able to work for long periods on a single drawing, but these are generally children who are not adjusted to their environment or are in some way neurotic. Frequently, if they become liberated into happy, normal individuals, their work "deteriorates" into the usual unfinished piece.)

However "easy" of accomplishment an abstract painting may appear to the layman, an artist's work is always accompanied by a high degree of technical ability. (In this discussion it must be remembered that pseudo-abstractions are not being used for purposes of comparison with children's work.) Competent technique, the ability to make the hand follow the dictates of the mind, obviously requires years of experience. The difficulties of accomplishing such a simple task as pasting cut-out papers on a background sheet demonstrates how far short the child is of mastering technical facility. Though some children display more neatness than others in performing this simple operation, few manage to keep the paper free from unwanted smears and bulging lumps of paste. Added to this is the thoroughly child-like compulsion to eat the paste as well! No, the child is generally in too great haste to set down his impressions or ideas about something for him to have either interest or ability in technique.

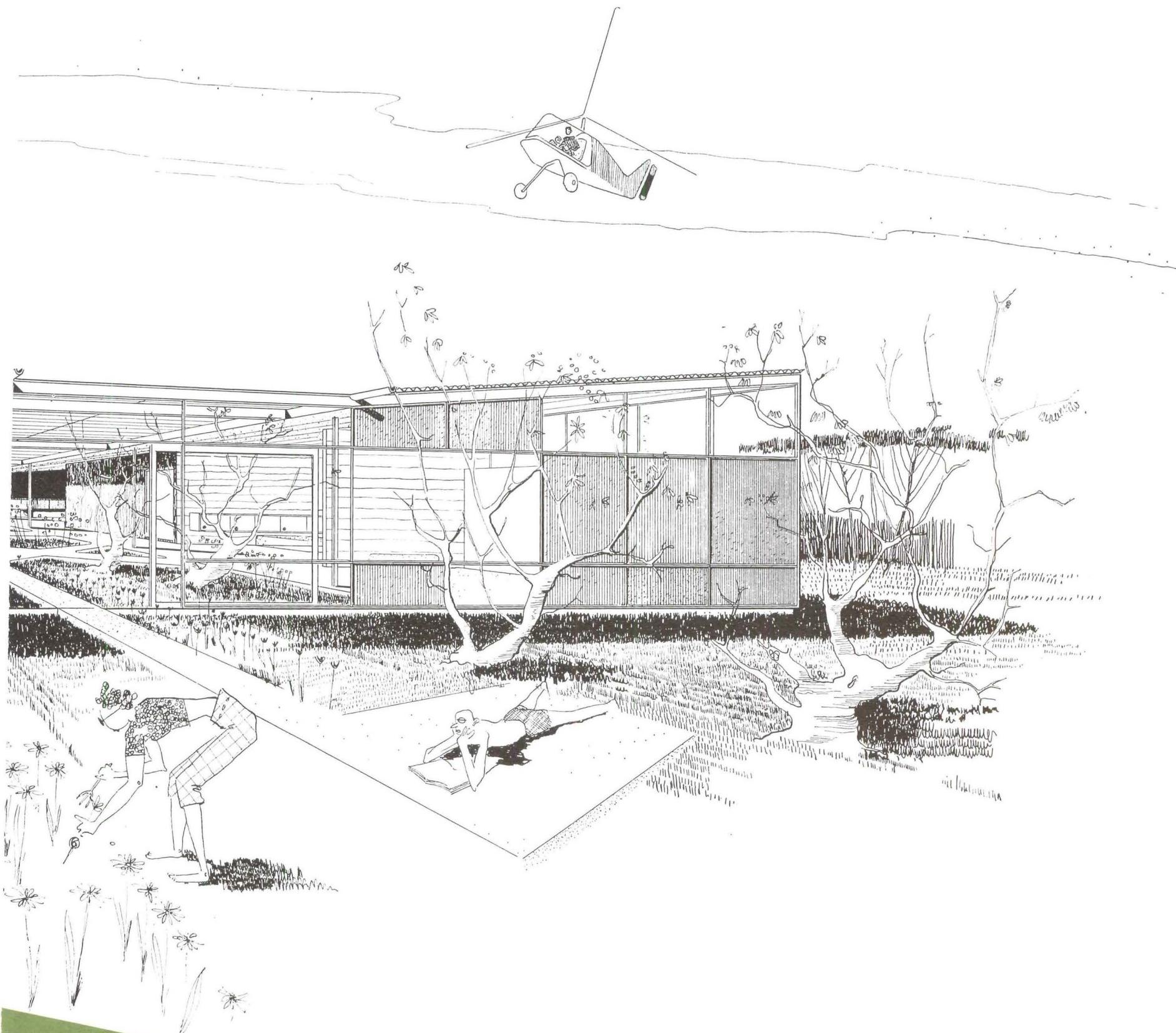
In the matter of relationships between forms themselves, a child's drawing sometimes contains a relatively high degree of harmony, though it is a question how much of this is extracted by the spectator who himself has the particular ability to organize various elements depicted. The simplest kind of harmony is attained through symmetrical balance—*like* related to *like*—although this is by no means sought after by most children. Is it not reasonable to assume then, that asymmetrical balance, when it appears, is an intuitive or unconscious achievement?

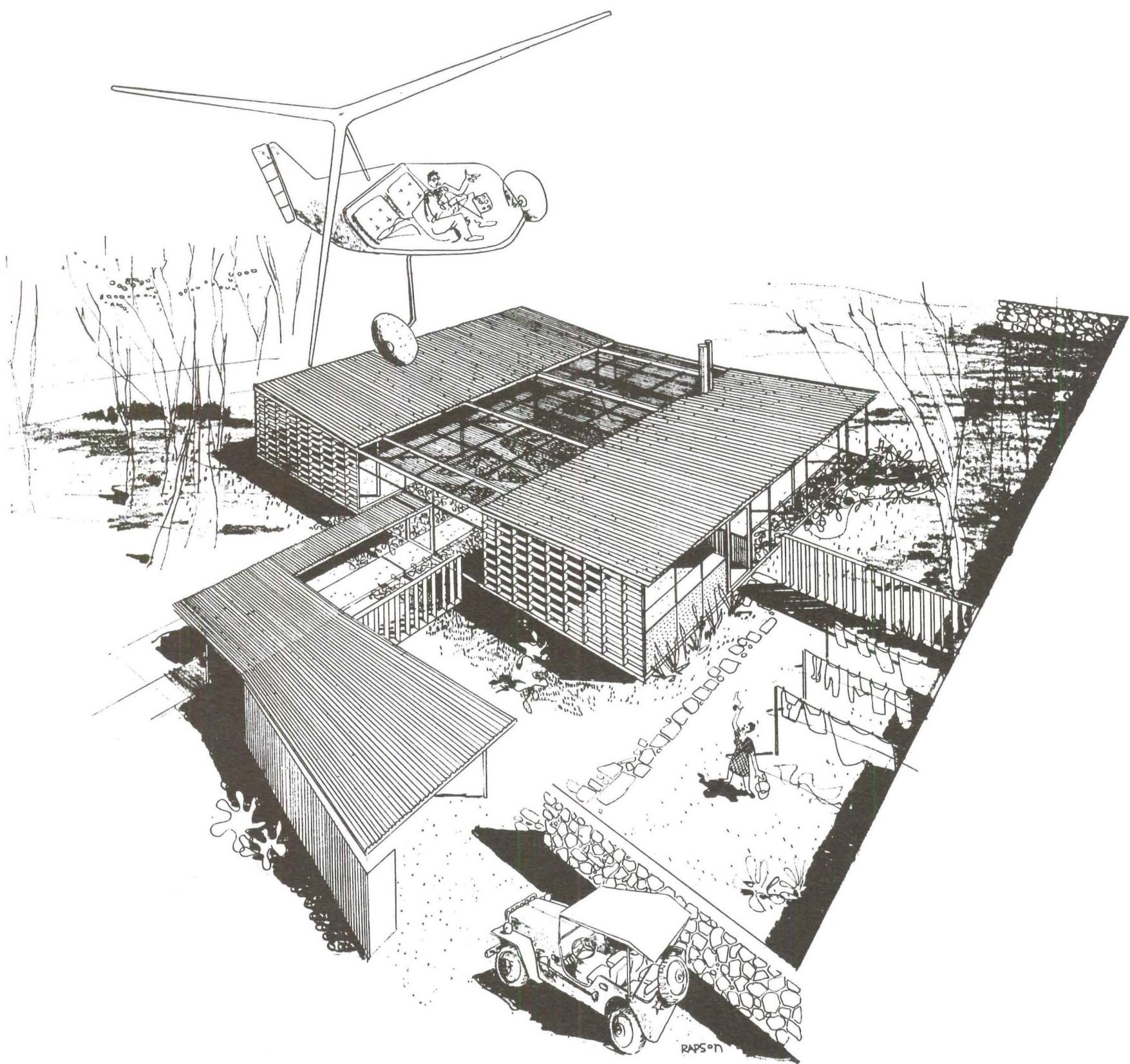
As for color, children's preferences are somewhat comparable to that of primitive peoples, with red taking a two to one lead over all the others. Black is a second great favorite, while turquoise rather than cobalt or ultramarine blue comes next in frequency along with bright green. Before five or six years of age colors are generally used without regard for representational suitability, the earliest tendency being to use perhaps only one color for an entire picture. As the pull toward naturalism emerges, whether from internal or external pressures, colors are chosen for their "realistic" property, such as *sky blue*, *grass green*, *wood brown*, and *flesh pink*. But the combination or relationship of colors seems to be quite haphazard, determined by hereditary or individual preference among

continued on page 52



proposal for case study house #4





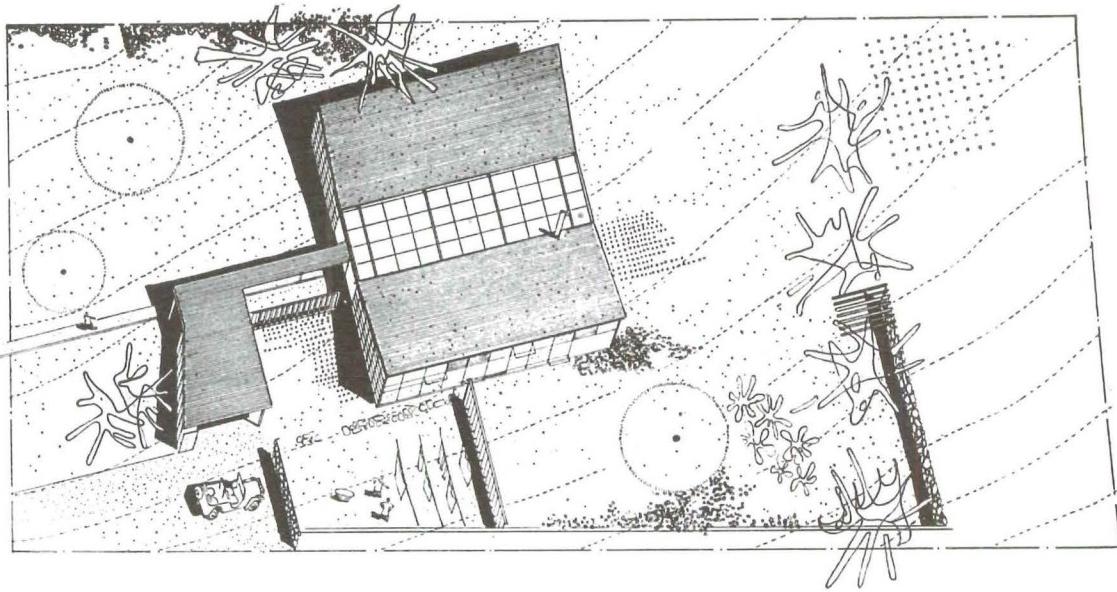
PROPOSAL FOR CASE STUDY HOUSE NO. 4
continued

■ This is not a solution for the individual lot but a solution for the typical inside city lot. "Greenbelt" is based on the premise that it must create its own environment—that it must "look in" rather than "look out." This is accomplished by creating a large central glazed area that not only becomes the focal point of all living functions but also provides the view—a place where children and adults alike might live and play in close association with nature.

"Greenbelt" represents more than four walls and a roof; it represents even more than the concept of space; it represents a return to a simple basic kind of living. A kind of living that is important to the development of sound minds and physiques.

It seems fundamental to bring nature within the house—not in small, petty planting areas, but in a large scale that will do justice to nature. By creating a large inside grassed and planting area, the artificial barrier between man and nature is dissolved.

For once, the open plan will have been achieved; for once, the complete integration of outside and inside will have been accomplished. Thus the green area becomes all-

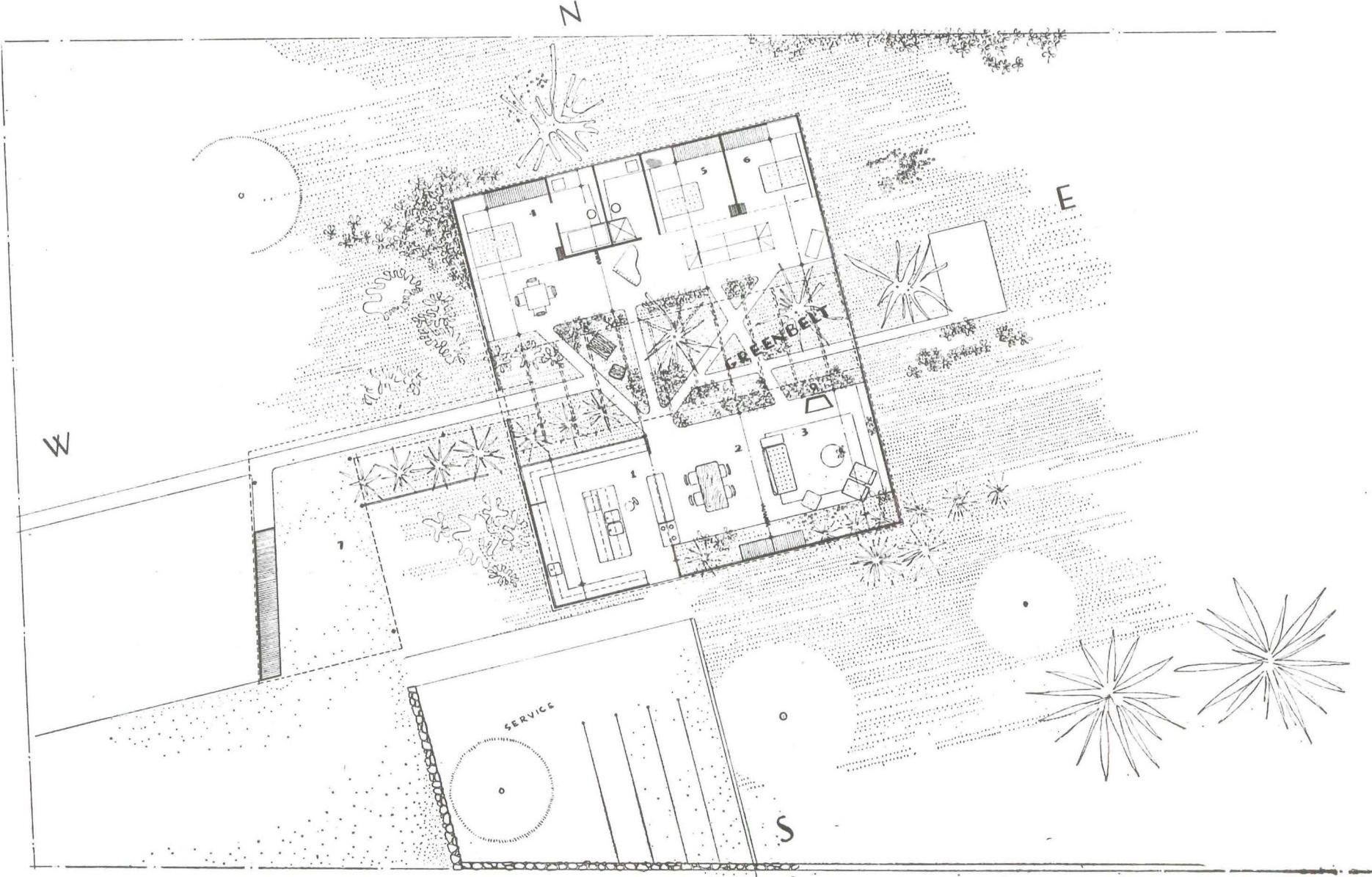


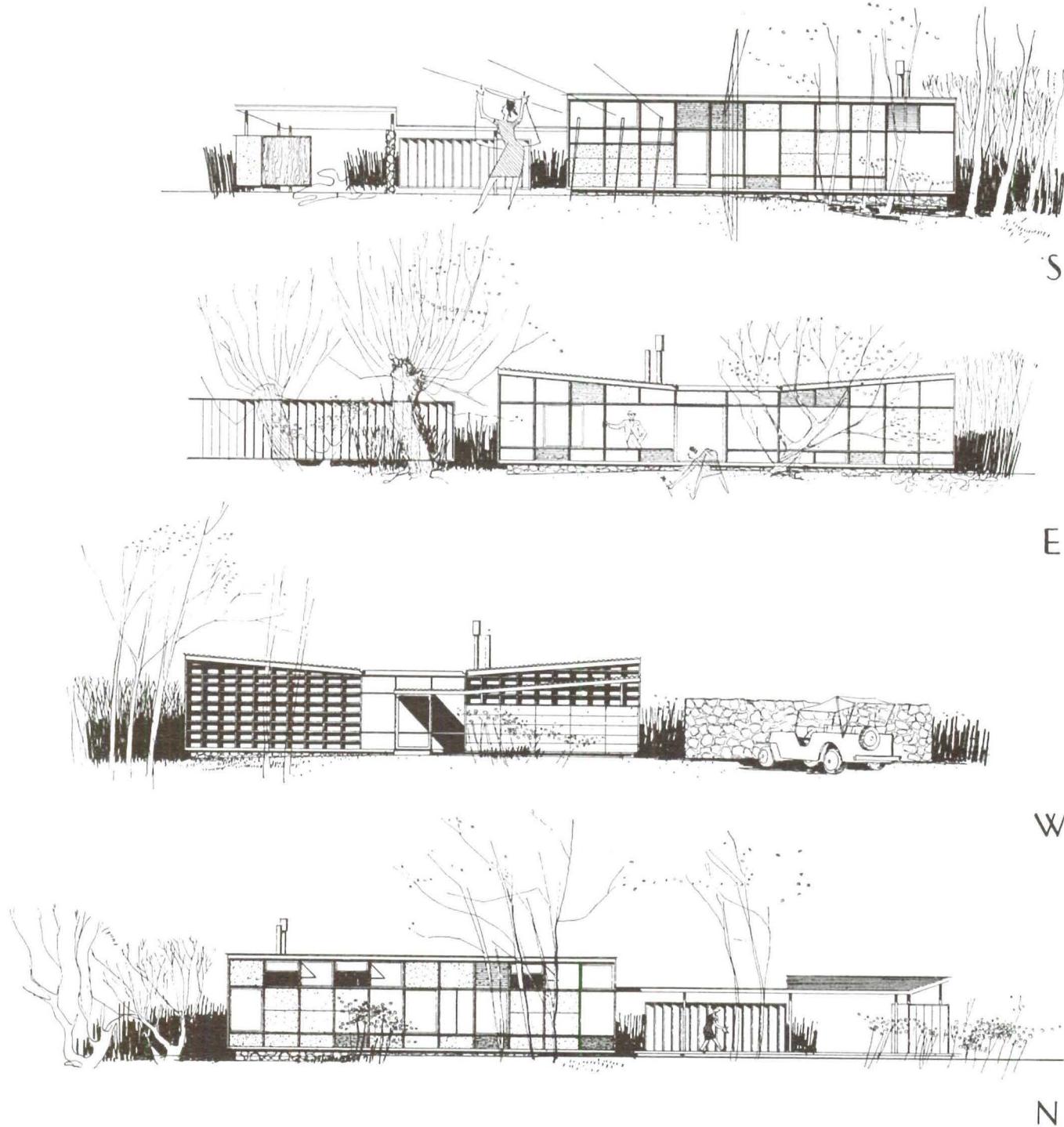
important, about which the various living activities evolve, each borrowing space and interest yet each gaining privacy and perspective.

Such inside planting is entirely feasible: various pyrethrum and rotenone extracts used for sprays and dusting combat successfully and easily problems regarding insects. What is more important this inside plant life would be healthful to human beings.

Actual room areas can be of minimum size. Again the articulation of space is more important than the four walls. Perhaps the most important aspect of the greenbelt lies in its personality—the personality each individual family will give it. It may have a large amount of planting or very little, perhaps none. It may be a regular digestible garden, or a graveled area with a small pool—countless possibilities. Here, the individual might grow and develop. While it is a lot of theorizing bunk to attempt to zone the various living activities since the average family lives all over the house, the actual food-living areas are separated from the sleeping-play area by the greenbelt.

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PROPOSAL FOR CASE STUDY HOUSE NO. 4

continued from page 33

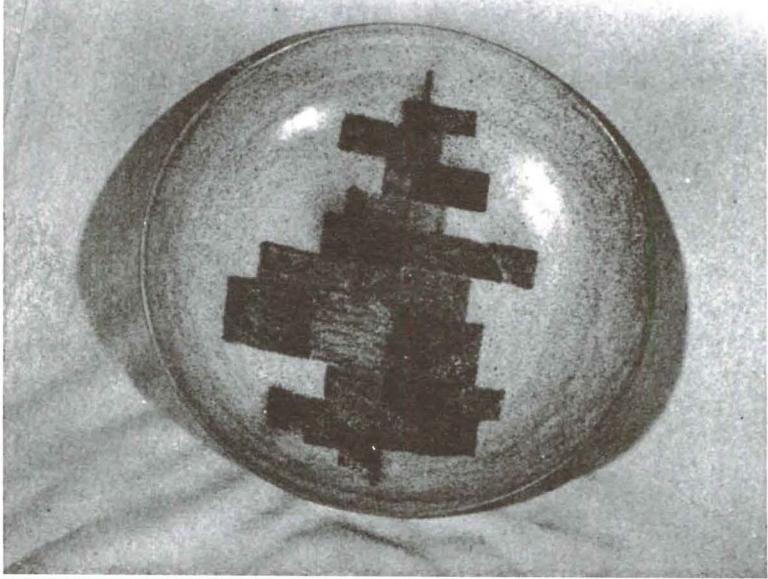
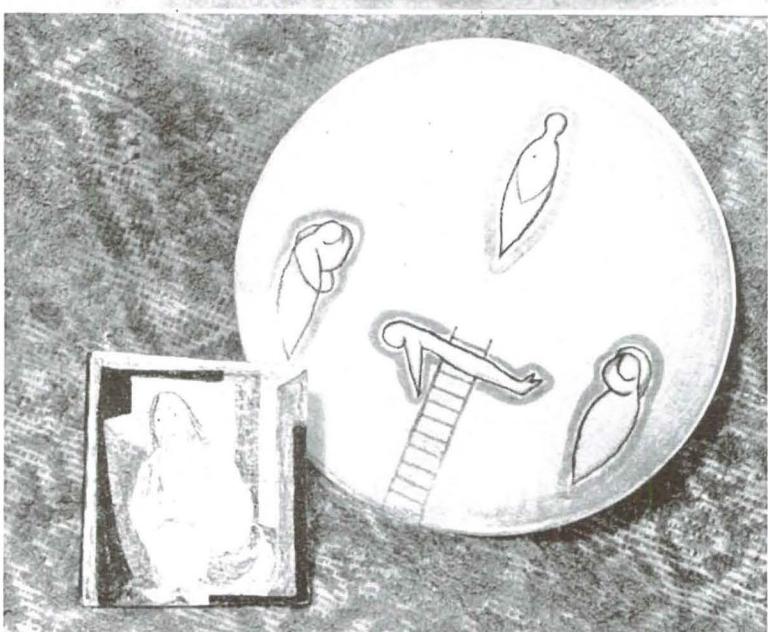
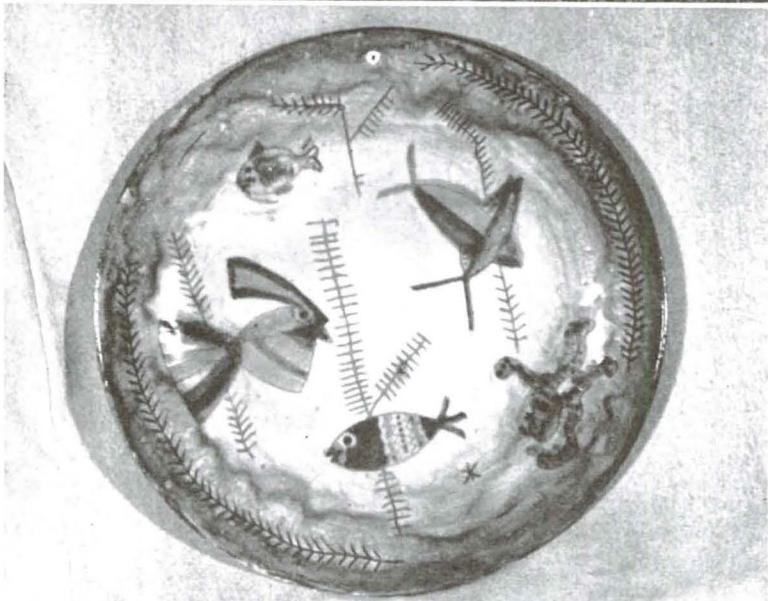
The food center has direct visual control over the entire space yet is located within easy access of the carport and front entrance. This food center is logically combined with the utility area, with emphasis given to storage units and provisions for every available convenience. The individual sleeping areas, again, open directly on the greenbelt, with privacy obtained by the use of folding doors and partitions. The space adjacent the sleeping areas would be for play, hobbies, parties, general use, etc.

Construction

Generally speaking the structure of "Greenbelt" is a type of prefabrication employing existing standardized elements immediately available. The structure itself will be a simple beam and column type employing either steel or wood, depending on cost figures. Standardized light metal deck panels will be used for the roof to be covered with insulation and corrugated transite panels. The central greenbelt will be glazed with wire coolite glass with adjustable louvers below the glass to control light and heat. The exterior is a grid like structure employing a variety of interchangeable panels of glass, solids, etc. Perhaps one of the chief reasons for the failure of most prefabricated systems has been this lack of flexibility, not only in design but also in providing for a variety of requirements on a commercial level. This system of interchangeable panels allows for utmost flexibility according to individual needs and requirements. Radiant floor panel heating will be used, employing hollow glazed tile with forced warm air circulating through the tile. As an alternate, again depending on cost figures, a system will be employed using hot water circulating through pipe laid direct below a concrete mat with integral color topping.

ceramics

BEATRICE WOOD

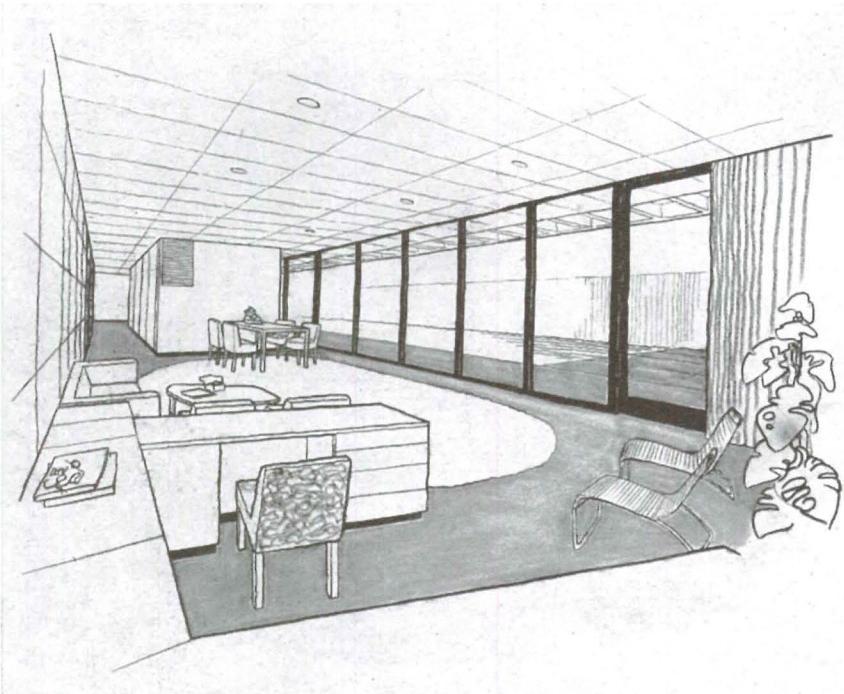
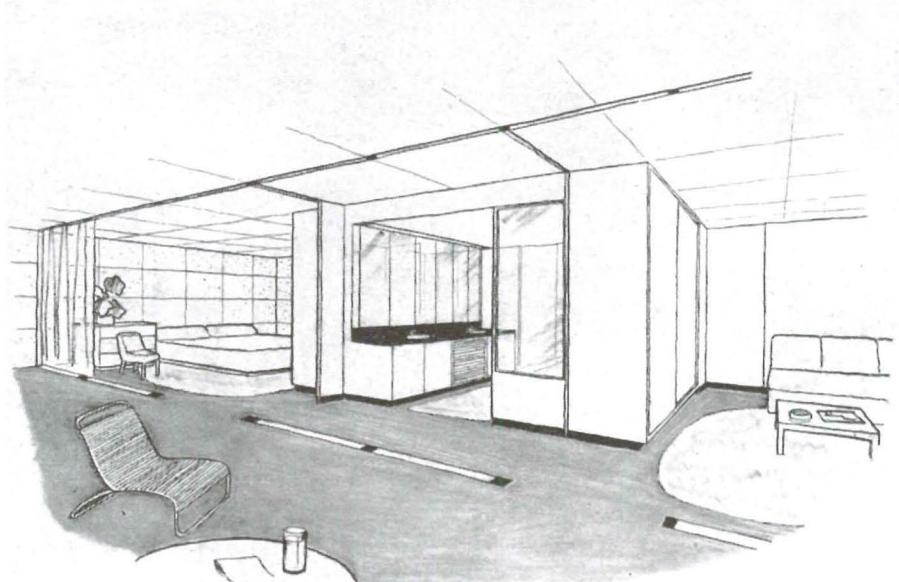
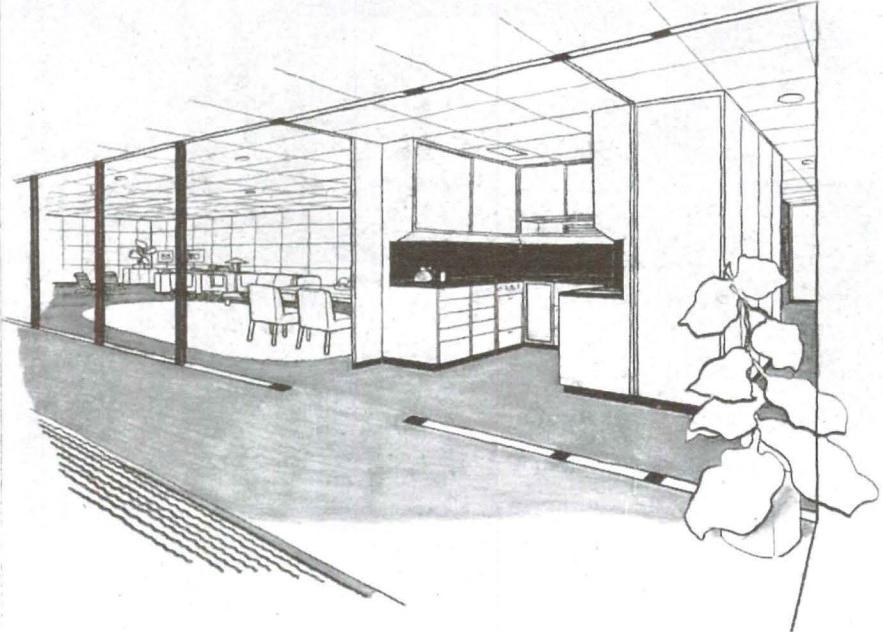


PHOTOGRAPHS BY JACK CASE



**"First enrich the
people, then teach them"**
Confucius





HOUSE IN A CANYON

Owner: Taylor Green

Location: Santa Monica, California

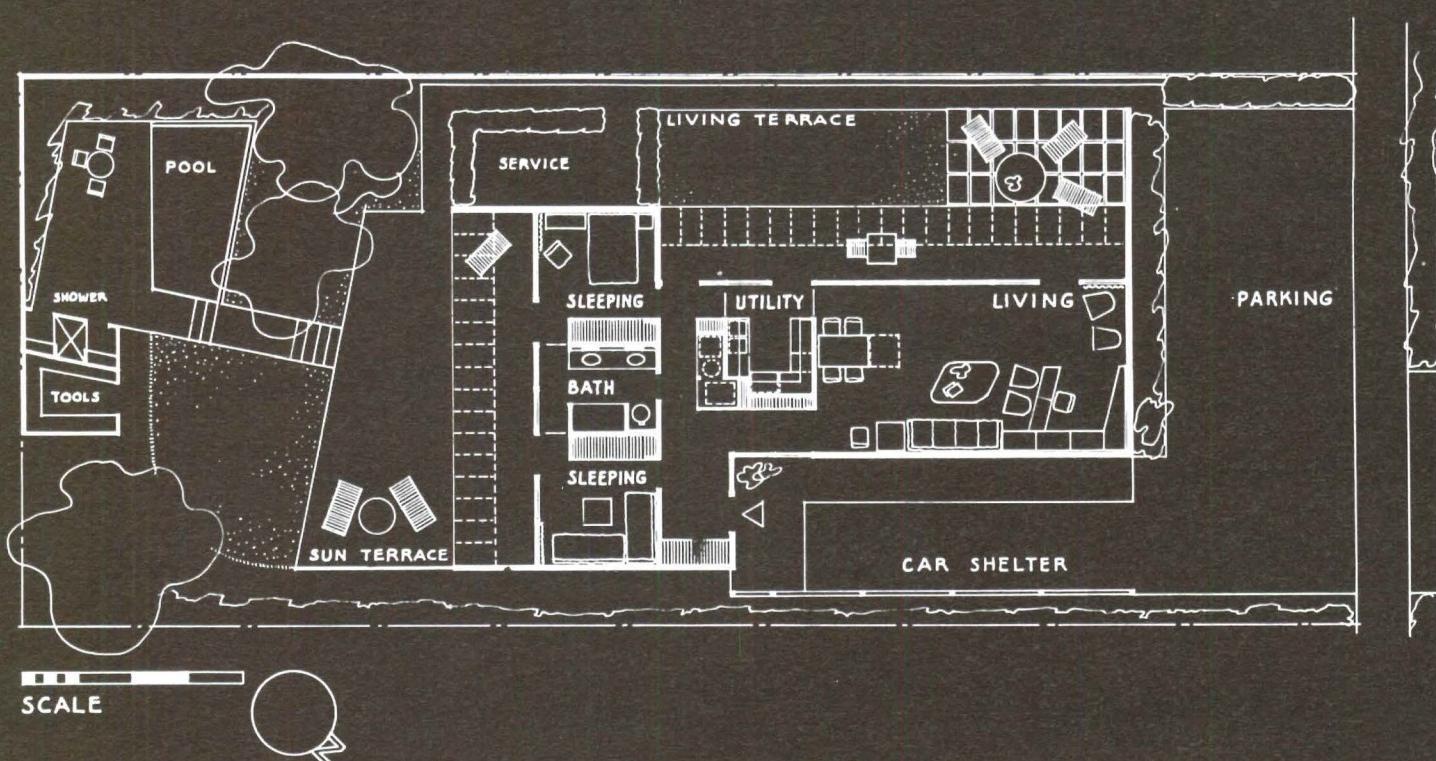
Architect: Thornton M. Abell

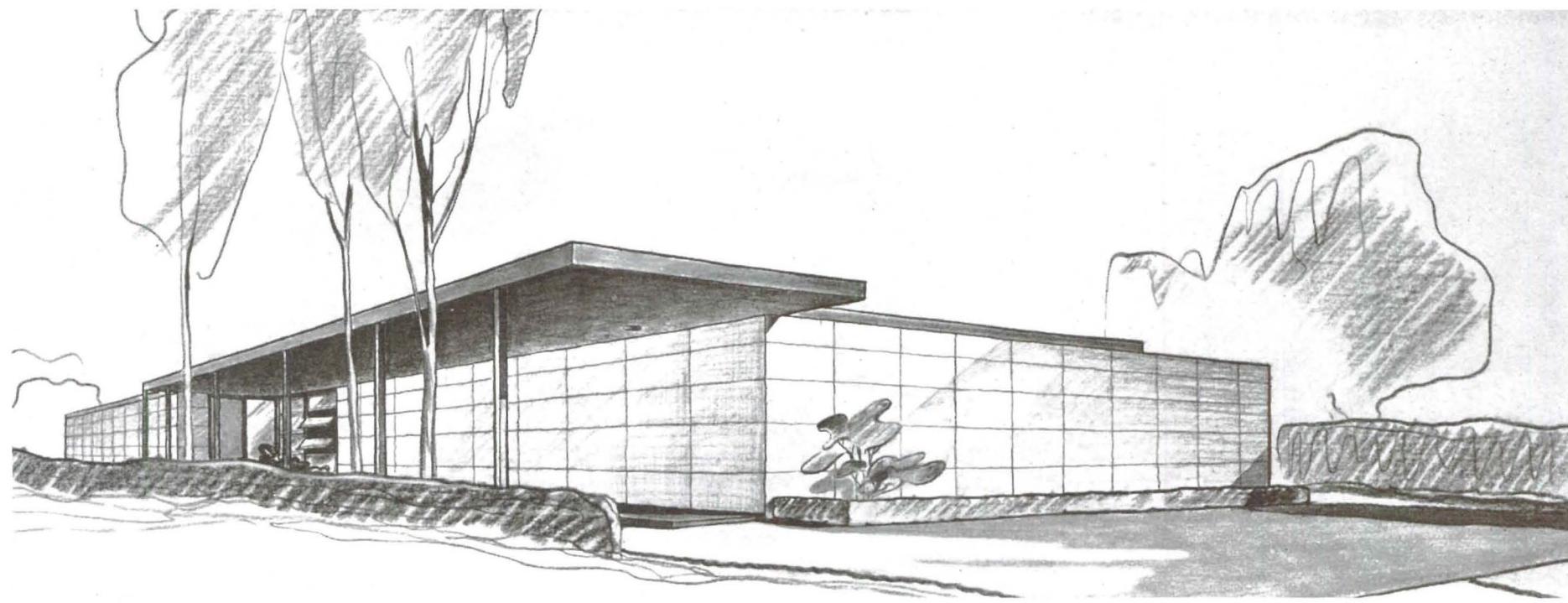
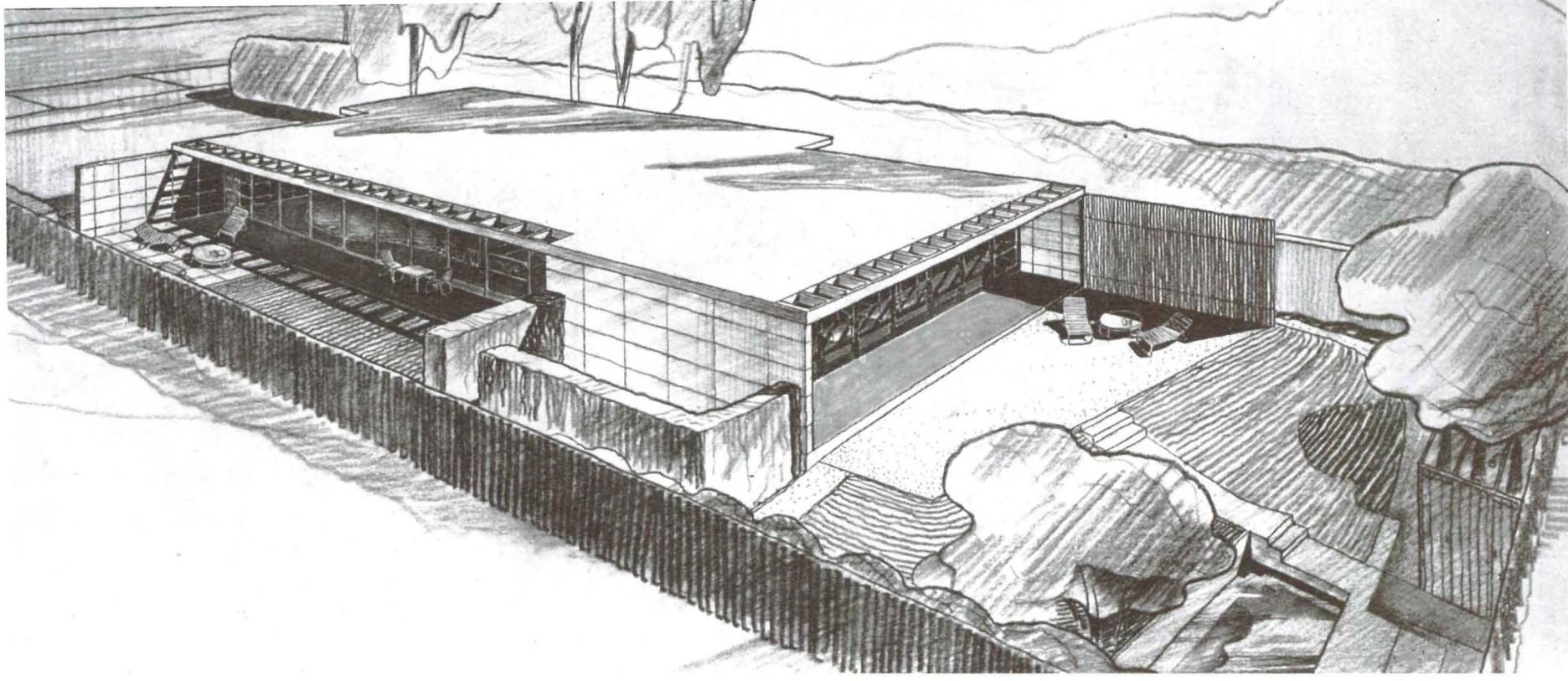
• The property for this house for a veteran is a fifty-foot lot located in Santa Monica Canyon. The site has excellent exposure but has no view.

The plan is designed to incorporate several desired requirements—privacy from the street with adequate space for guest parking; property line wood screens to enclose outdoor areas; spacious indoor-outdoor living; compact, accessible, and complete utility center; entirely private sleeping quarters, bath, and sun terrace. All of these features are freely accessible to each other, and separation is achieved by means of sliding—floor to ceiling—panels, eliminating a sense of confinement and tightness.

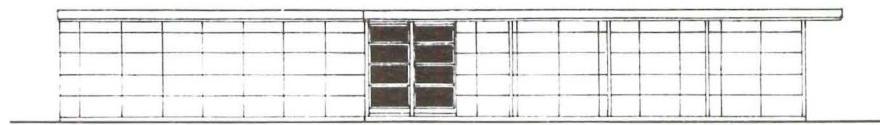
The house is set on a colored cement floor slab, has a flat roof plane, is sound absorbant and heat resistant, and has a flexible system of recessed flood lighting. Supporting the roof plane are three "L"-shaped walls of pre-cast, dry assembled concrete units, the surfaces of which are exposed inside and out. The remainder of the walls are of glass, floor to ceiling. Interior non-bearing divisions and cabinet units are wood and masonite and will be painted. There is a continuous raceway for radio-phonograph controls, telephone, and plug-in strip at the floor around living and sleeping spaces. The utility center includes radio speaker, storage, air-conditioning, washer, laundry tray, sink, refrigerator unit, range, and work space.

Since the owner is a member of Van Keppel-Green, designers and manufacturers of modern furniture, the house has been planned in order that the furniture may be arranged to good advantage. No fireplace in the living area permits flexibility for various arrangements.

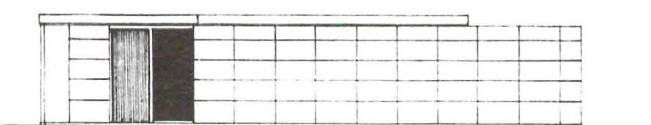




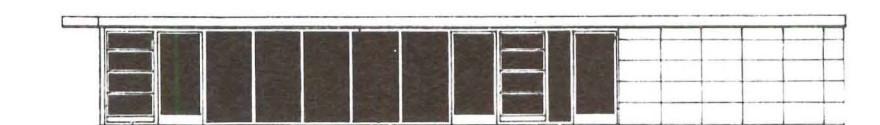
REAR



CAR SHELTER SIDE



FRONT



GARDEN SIDE

by Michael Elkins

A R T I S T F O R O U R T I M E

I own a piece of jewelry made by Margaret DePatta. So do a couple of thousand other people; but mine gets me into more damned trouble.

It's a ring. Very simple—no secret poison chamber; no jewels; it's not so valuable that I'm afraid to take it down alleys. It's silver, with a wide shank and five thin planes growing vertically from the shank, and a thin horizontal bar crossing them. The inside of the planes are darkly oxidized so you get a feeling of depth and a sense of strength, of a structure as logically conceived as a factory building.

It's a fine ring, I am very fond of it. I've had it ten months. It's caused me more damned trouble.

In ten months not a week has passed but some stranger has grabbed me by the arm and said: "Pardon me, but that's a striking ring (they always say 'striking'). Did you make it?"

"No," I tell them, "DePatta."

"Who?"

"Margaret DePatta."

"Oh," they say, "very fine."

"Thanks."

"Very fine," they say. "What's it supposed to represent?"

"I don't know," I tell them. "Nothing," I tell them. "It's a ring; no initial; no monogram; no nothing—just a ring."

Somehow this troubles people. At first I used to talk to them about it; to ask them why, if they liked the ring, that wasn't enough. Why did it have to "represent" something? But that took up too much of my time, so I quit.

Then it occurred to me to talk to DePatta about it. Maybe I was wrong; maybe the ring did symbolize something.

So I phoned DePatta and she asked me out to lunch.

She lives in a small modern house on top of one of San Francisco's hills. A two-story little place with a wall of glass that overlooks most of the city. A house that used to be a cramped and frustrated cottage but is now so charming that most people say, when first they meet the owner, "Hello, can I buy your house?"

The house is important in understanding its owner. First, she planned it —top to bottom; second, most of the remodeling she had a hand in, literally, up to the elbow. The house itself reflects DePatta's vivid color-sense and her strong feeling for texture. Walls are warm and restful, the furniture is vibrant with color, the bookcases that line the walls are rugged combinations of heavy planks and translucent glass blocks.

But most of all, the house reflects DePatta because she doesn't like it any more. The house, when she built it, embodied her ideas in structure and art (adapted to the structural limitations of the building); but she has outgrown it, and her ideas have flung themselves beyond what lies in the house; and already she is planning a new one. And that, beyond all else, is characteristic of this artist.

(continued on page 55)

First row:

Pin—strong emphasis on pearl by use of black area. Surrounding line, textured surface, highly polished area, and open spaces contrast the pearl and give emphasis to its geometric shape and characteristic luster.
Ring—Polished and oxidized silver. The basically dissimilar shapes are made to relate to each other by cutting and molding of the surfaces.

Second row:

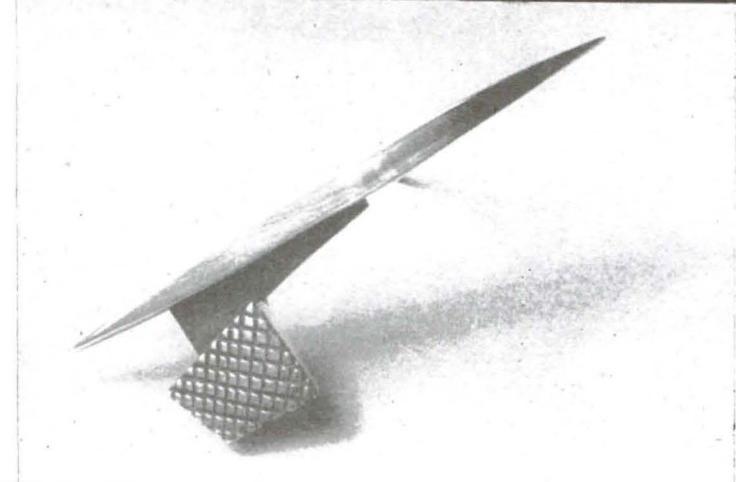
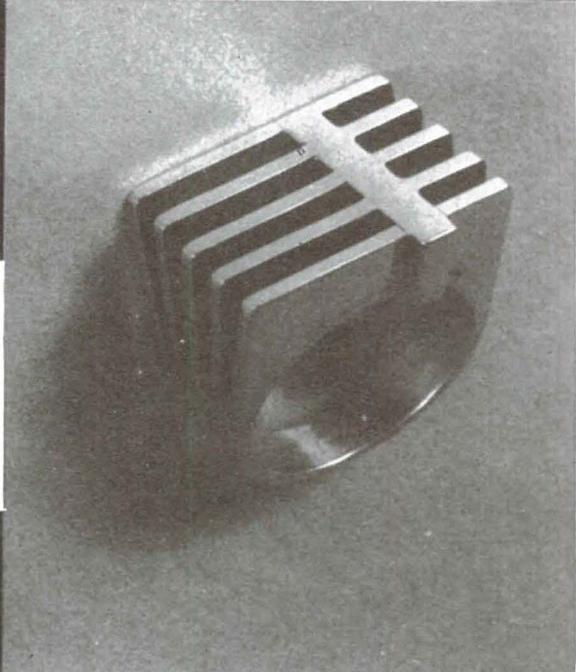
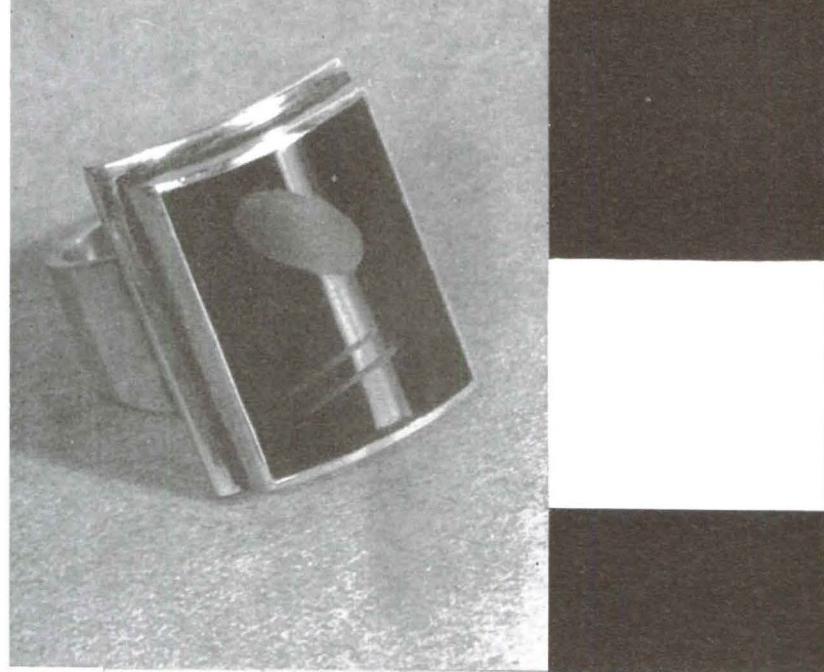
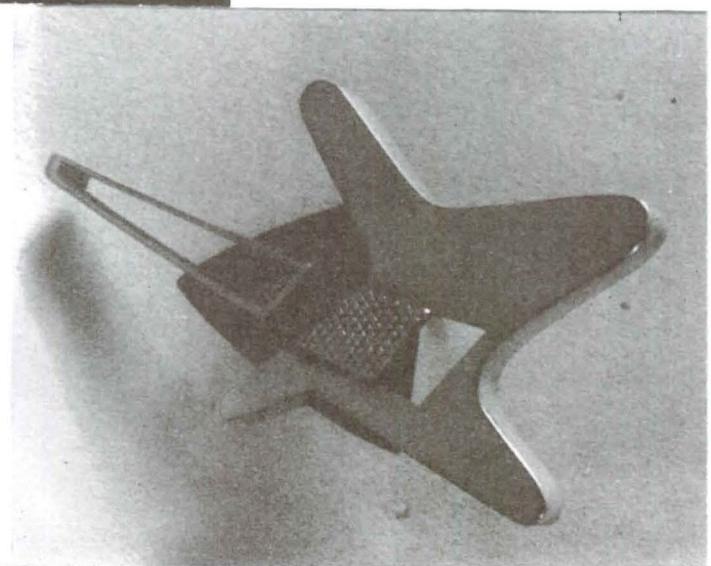
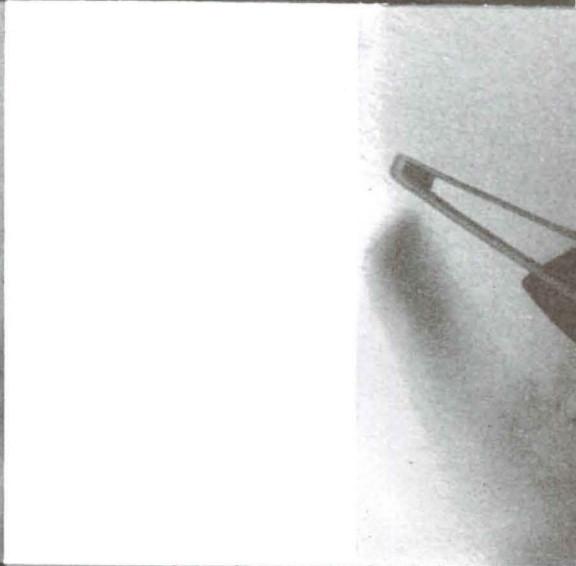
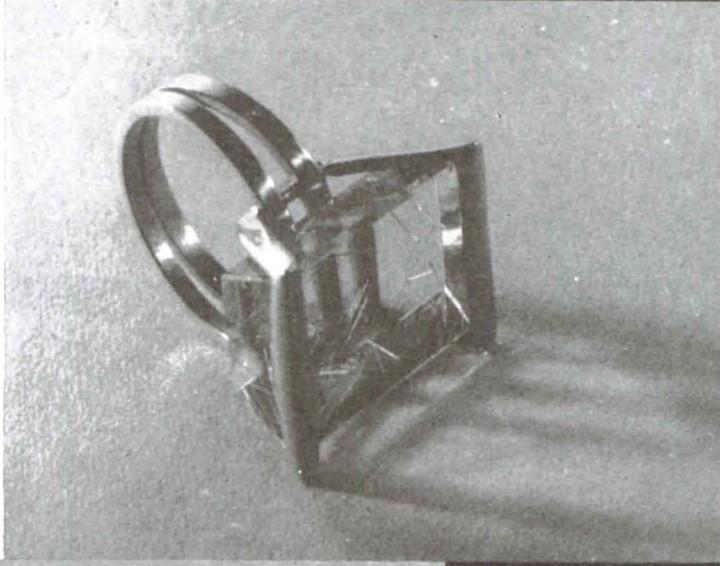
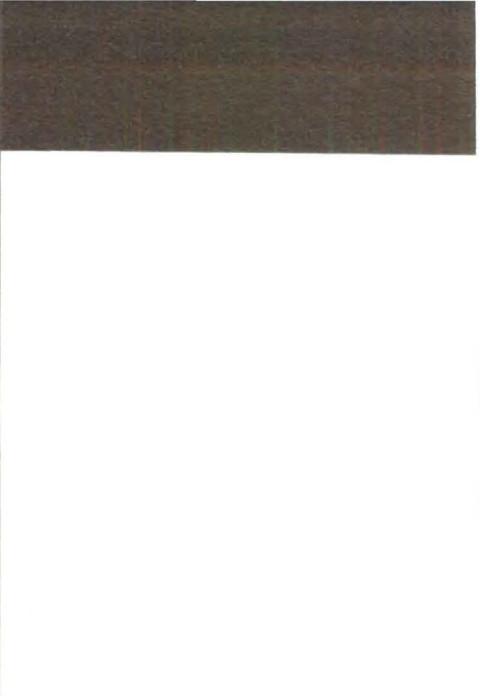
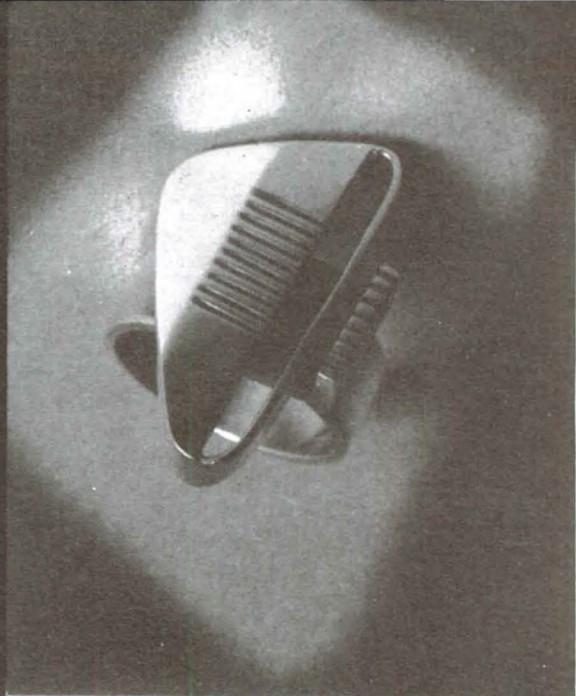
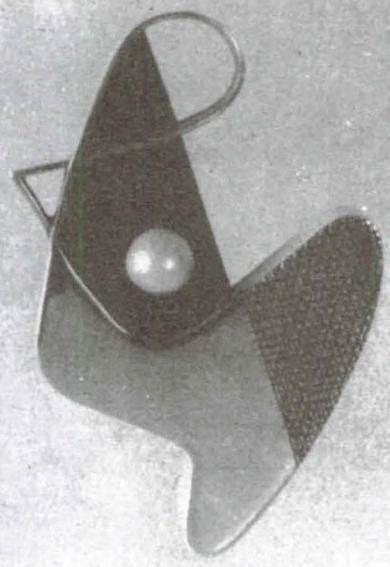
Ring—maximum space and light penetration of transparency of stone. The volume of the stone is revealed by the shooting or penetrating line of the rutiles. Study in minimum use of metal.
Pin—an organic free form given additional vitality by implied directional penetration of rectangular shaft.

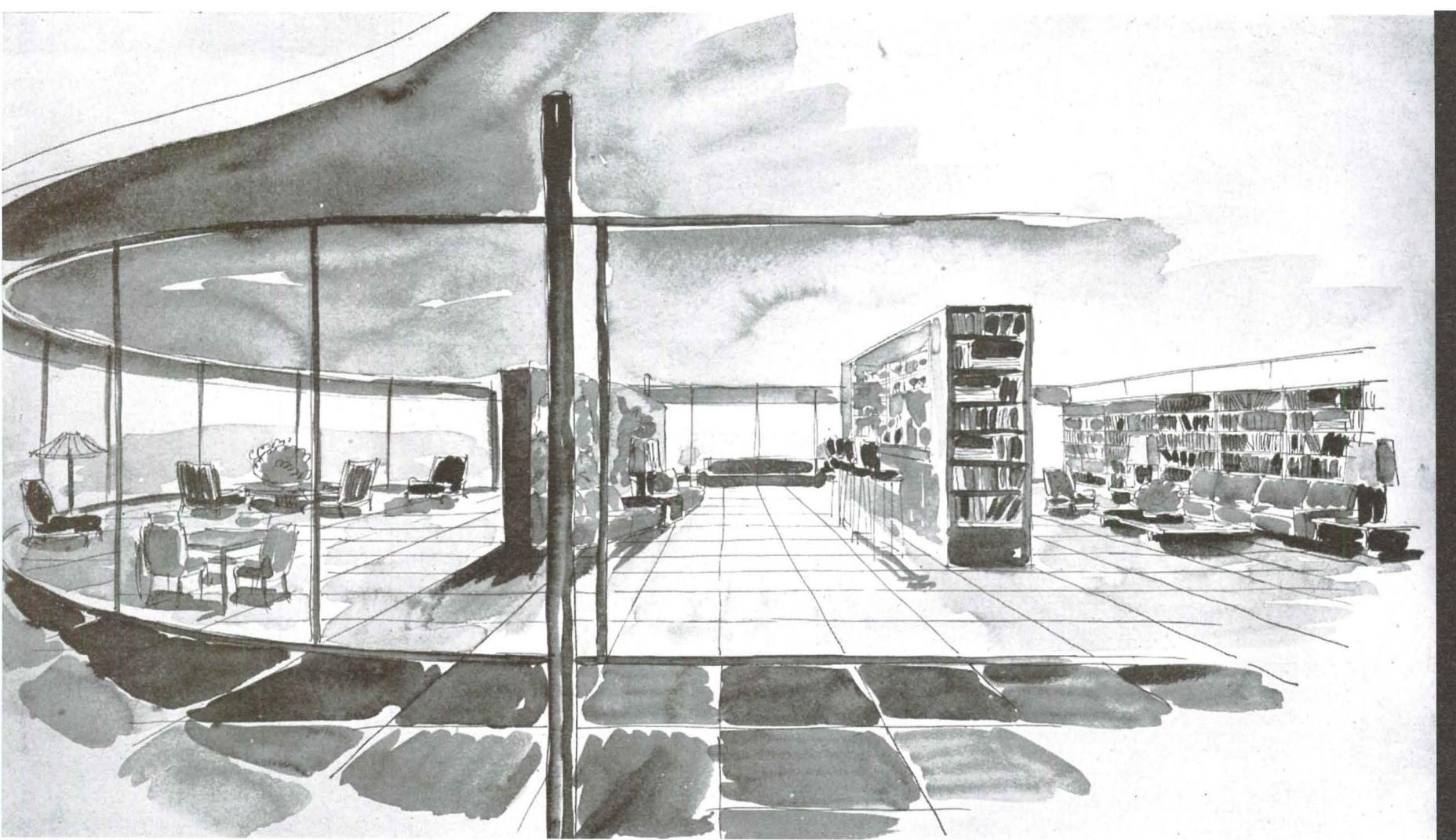
Third row:

Ring—black onyx with floating forms, an experimentation of texturing polished surfaces.
Ring—planes springing from the shank create the basic structure, with no extraneous applied design or decoration.

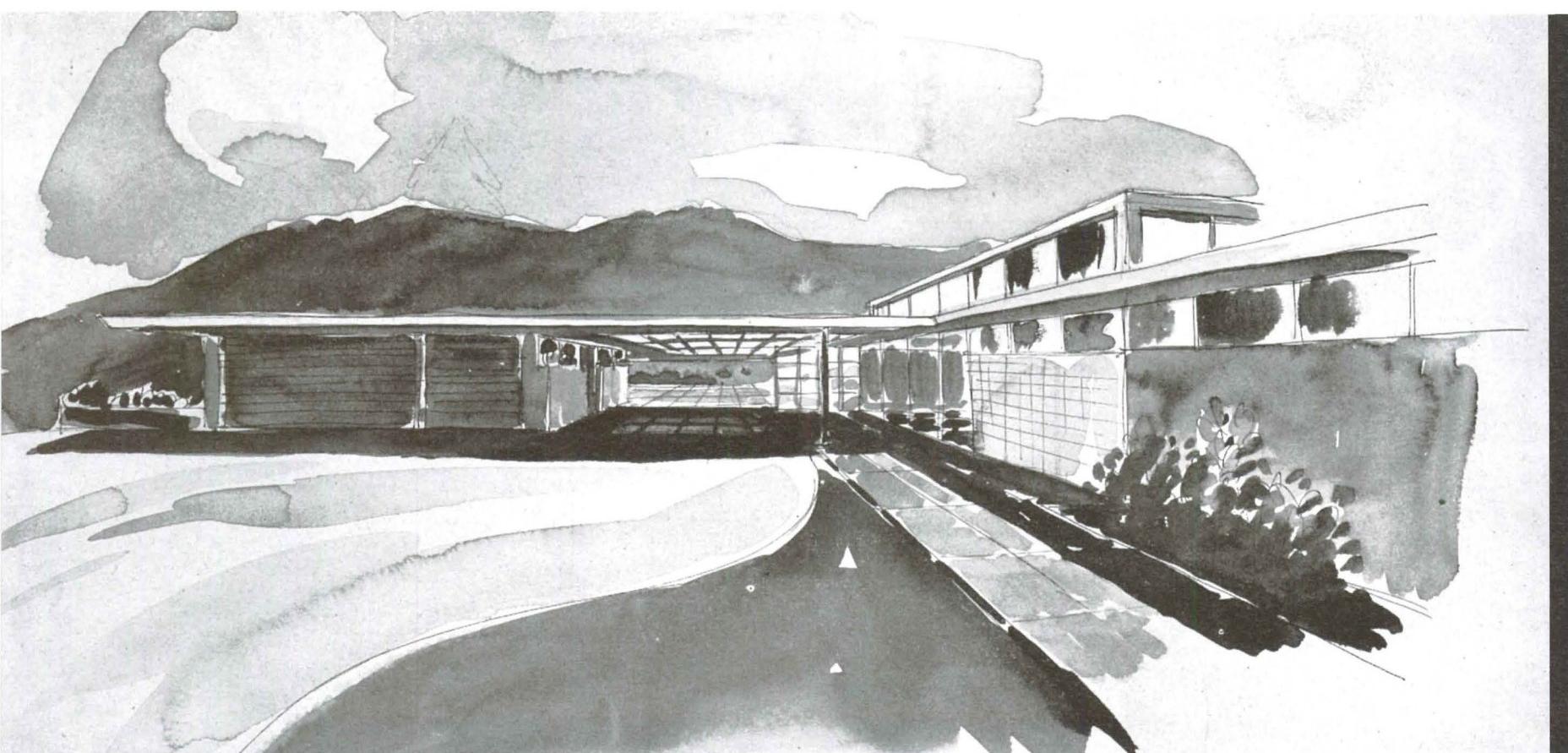
Fourth row:

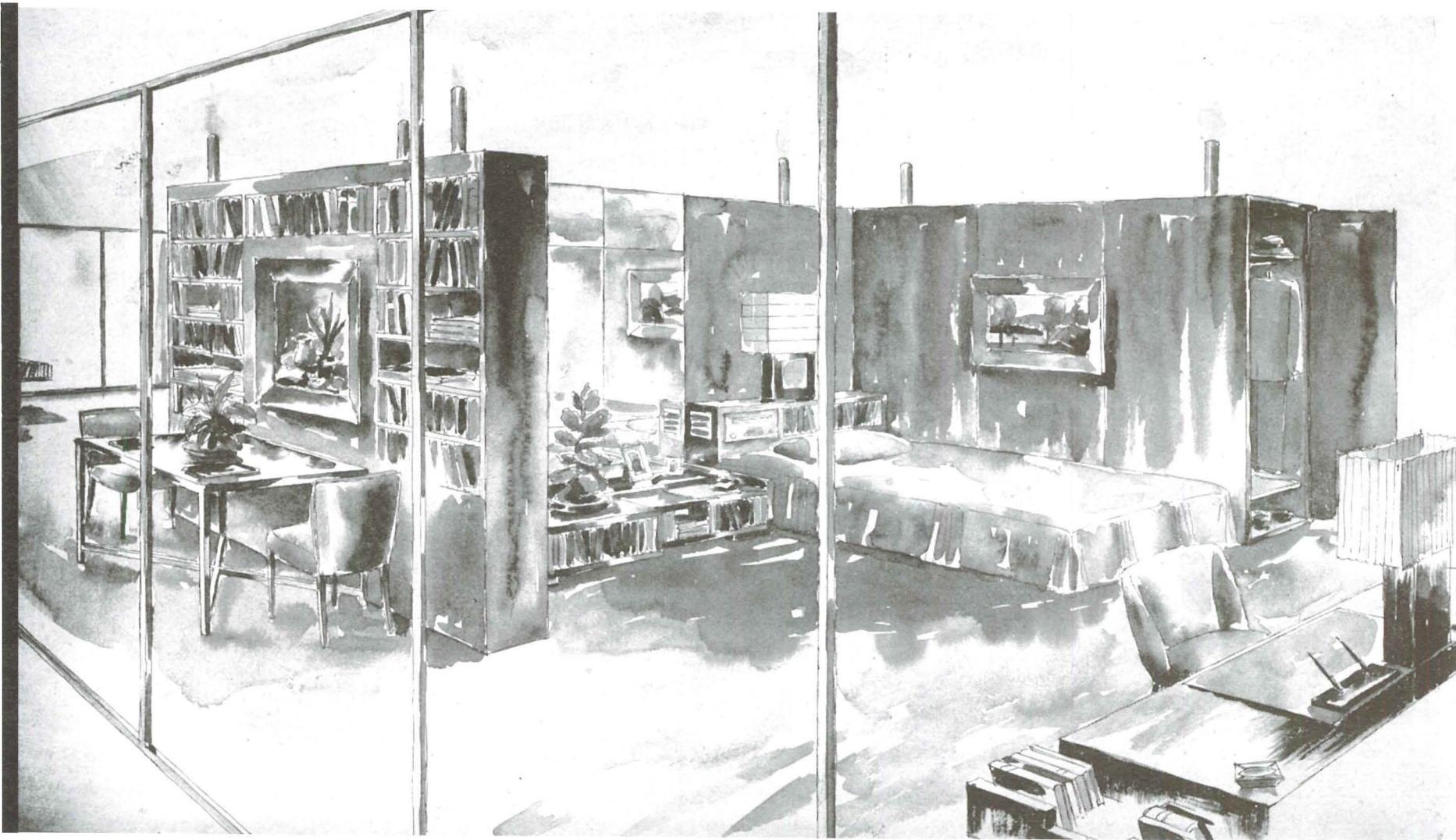
Pin—long, swift, silver form contrasted to gold textured shape spatially related by low oxidized surface.
Ring—new use of transparencies, looking into and through them—traditional use of transparencies was for glitter and reflection. Here, structure is revealed through the stone.





PROJECT FOR A MODERN HOUSE



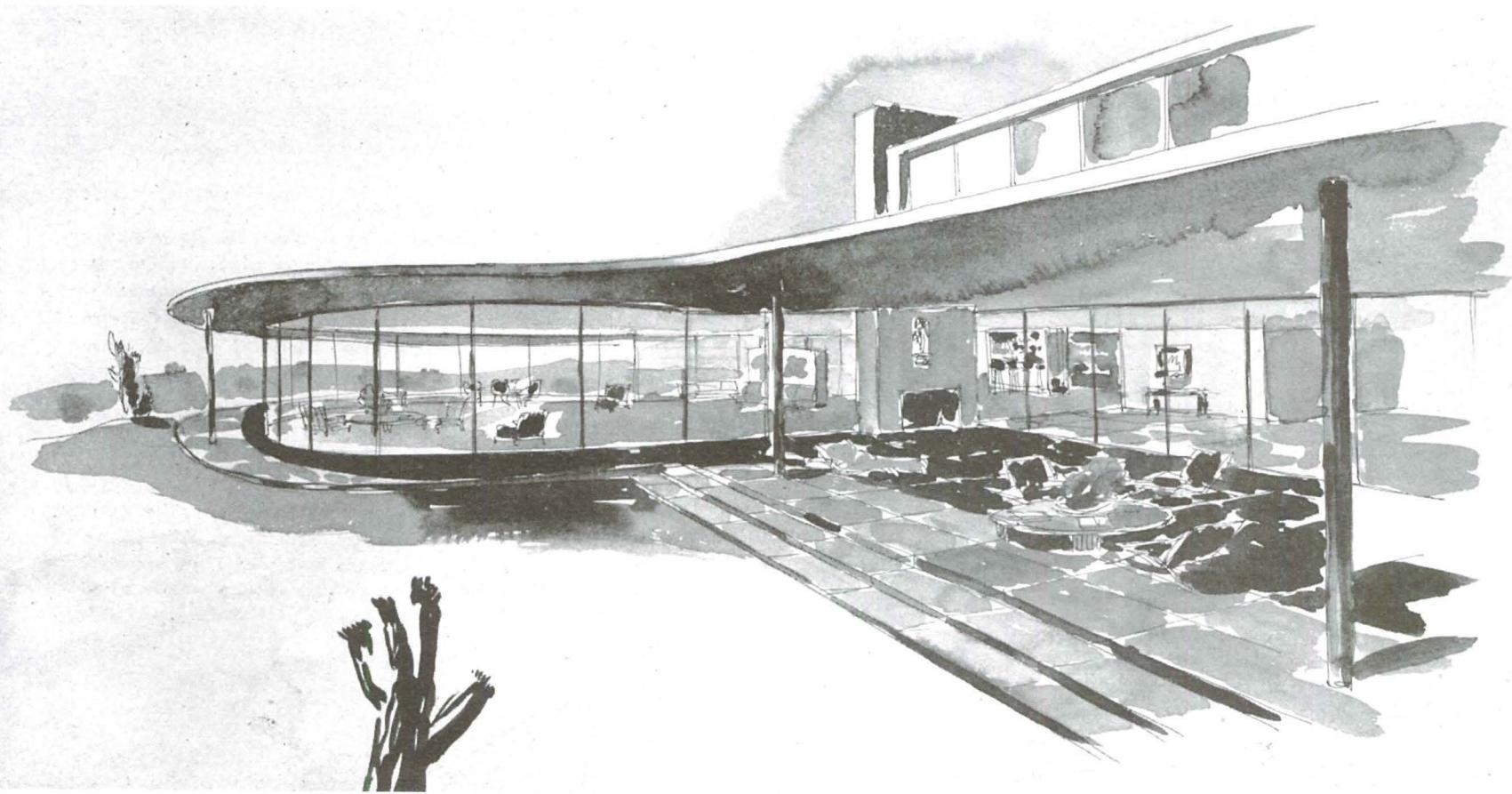


Owners: Mr. and Mrs. Werner Illing

Location: Los Angeles, California

Designer: Paul Laszlo

● This house will be built in the Riviera District of Brentwood on a corner with a magnificent view toward the ocean and the city. The house is still in process of design and will be presented as further developments take definite form between the architect and clients. There are five bedrooms, two servants' rooms, and six baths, a combination living room, bar, and den, dining room and the usual utility areas—kitchen, pantry, laundry, porter's room, and a three-car garage. The family consists of the parents, two children—a boy and a girl, and a nurse.



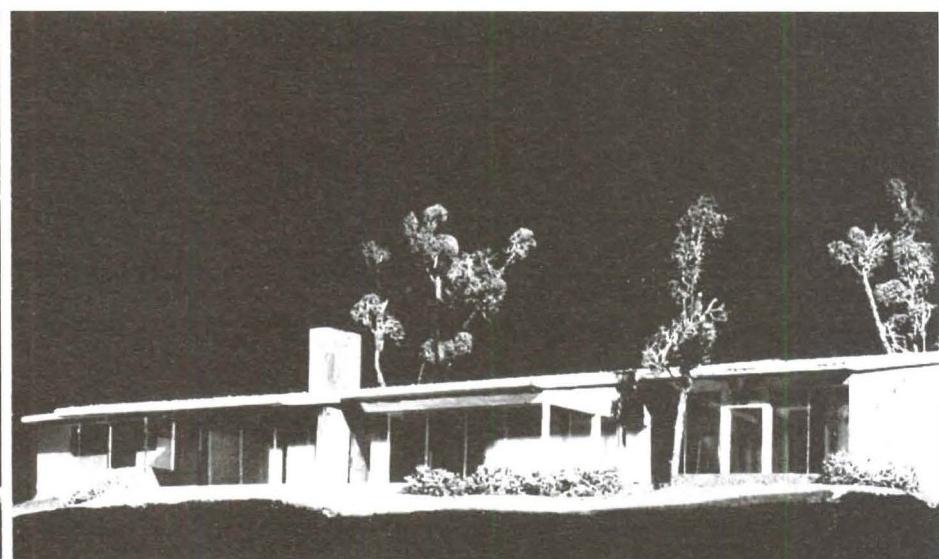
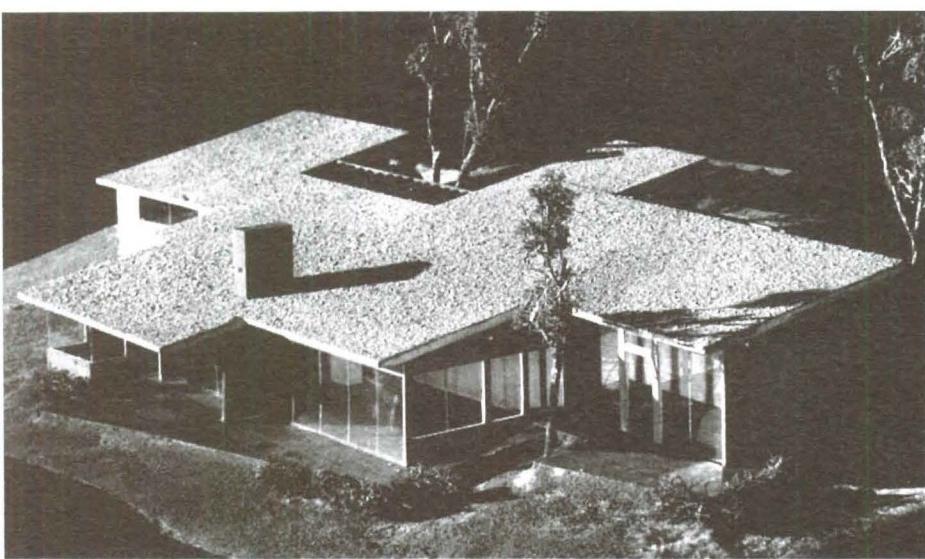
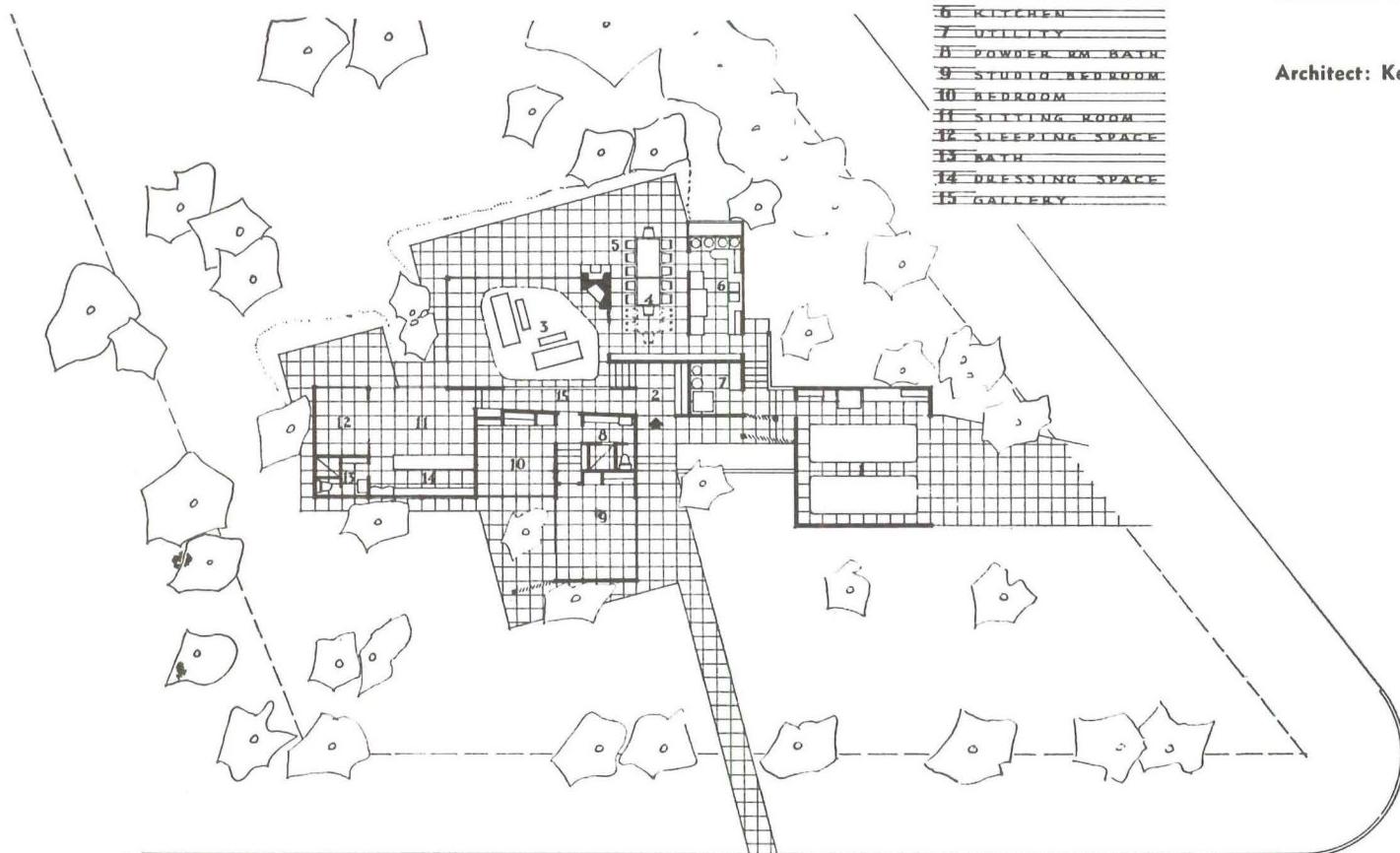
small house

1	CAR SHELTER
2	ENTRANCE
3	LIVING SPACE
4	DINING SPACE
5	OUTDOOR DINING
6	KITCHEN
7	UTILITY
8	POWDER RM/BATH
9	STUDIO-BEDROOM
10	BEDROOM
11	SITTING ROOM
12	SLEEPING SPACE
13	BATH
14	DRESSING SPACE
15	GALLERY

Owners: Mr. and Mrs. Kemper Nomland

Location: Pasadena, California

Architect: Kemper Nomland, A.I.A.

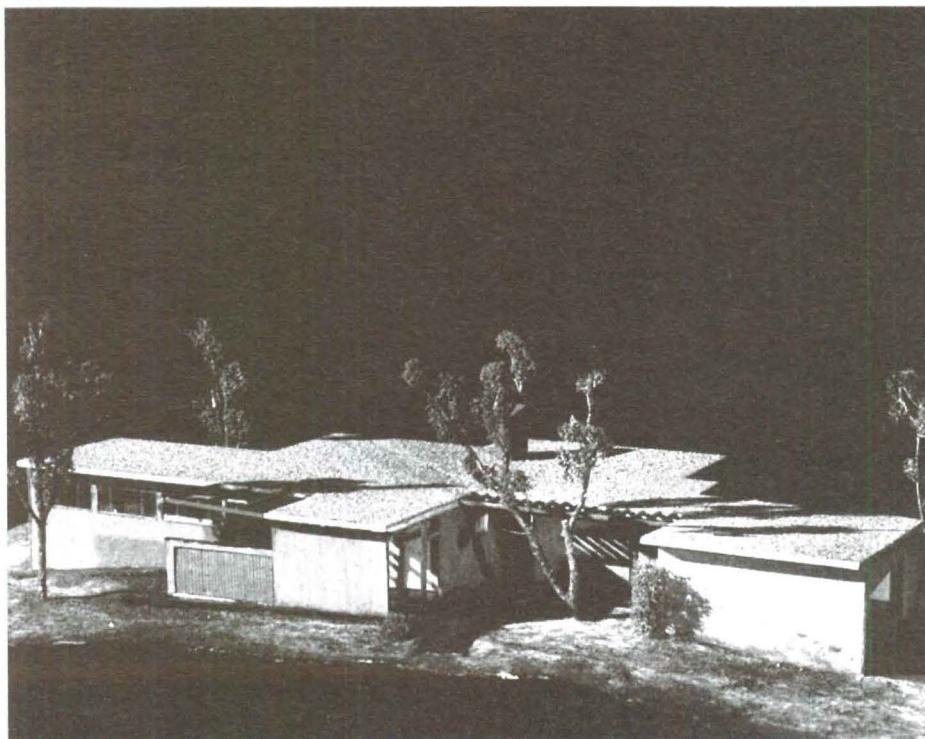


PHOTOGRAPHS BY RALPH SAMUELS

The site for this house is wooded and the property has a gentle slope. The house has been placed so that it will be possible to save all trees. The living, dining, and kitchen spaces are on a lower level than the entrance and studio-bedroom. The physical requirements of the property allow for the use of a simple shed roof over the entire house in the same plane and at the approximate slope of the ground.

Open space desired in this plan is achieved by the use of a gallery overlooking the living area, separated only by a railing and a difference in floor level. The gallery also serves as a corridor to the sleeping area.

The slightly detached car shelter gives easy access either to the front entrance, utility space, kitchen, or garden. All bedrooms, living space, and outside dining space have shielded terraces which afford privacy in indoor-outdoor living. Collapsible glass walls divide these areas.



new developments

HOMEMAKERS TO TRY HAND AT IDEAS ON POSTWAR DESIGNING

Designers of postwar gas ranges are going to have a wealth of ideas from which to draw at the completion of the Western Stove Company's 13-week suggestion contest, which began last July 30. Henry Honer, president of Western Stove Co., Inc., is conducting a survey, in the form of a contest, to find out just what the average homemaker has in mind for postwar designed stove. Hence, his designers and engineers will have a very clear idea of what the public wants when the time comes to begin manufacturing deluxe models once again.

To induce the public to send in their suggestions, Western Stove Co. is going to give away orders for 13 cover-top, six-burner, automatic "CP" gas ranges to the writers of the 13 best suggestions for a postwar range. Of course, winners will have to wait until manufacture of the model is again possible before the range is installed. In addition, each person who fills out the questionnaire, which can be obtained by mail from the Western Stove Co., Inc., Culver City, receives, without cost, a heavy steel, specially designed skillet. Local dealers will distribute the skillets upon presentation of the completed questionnaire.

With each questionnaire sent out goes an illustrated circular on six-burner gas ranges so that those who are not too familiar with gas ranges may see the current developments, the progressive designing improvements.

Judges in the contest are: Miss Mercedes Bates, Home Service Supervisor of the Southern California Gas Co., Los Angeles; Miss Katherine Rathbone, Home Service Supervisor of the Southern Counties Gas Co., Los Angeles; Miss Marguerite Fenner, director of Home Economics for the Pacific Gas and Electric Co., San Francisco, and Miss Thelma Fahrenkrog, Home Service Counsellor for Coast Counties Gas and Electric Co., Santa Cruz.

RAMMED EARTH FOR HOUSES

Douglas T. Grant, 7120 Crenshaw Boulevard, Los Angeles, believes he has the answer to current shortages in building materials in rammed earth or pise type construction for homes. Even were building materials freely available, Mr. Grant says that resulting economy in this type of construction is worth considering. Mr. Grant claims that homes built of rammed earth can be erected for 50 percent less than homes of comparable quality constructed of more commonly used materials. He is also of the opinion that equality obtains in the matter of security, permanence, and comfort in living conditions.

Rammed earth or pise work (pise-de-terre) is not a new building material. Examples exist of such structures which have endured centuries of weathering and use in all parts of the habitable globe. Instances of its use in this country are the residences of Dr. H. B. Humphrey, Washington, D. C., and Millard Sheets, well-known California artist, at Claremont, Calif. The Sheets' house is a good example of modern architecture. As Mr. Grant points out, earth is a material usually available in plentiful quantities at any building site, so possibly he has the solution so desperately sought by families who are seeking homes.

PLASTIMENT DISTRIBUTOR APPOINTED

Super Concrete Emulsions, Ltd. has been appointed California distributor for Sika Chemical Corp. of New Jersey—American manufacturers of the internationally-known Sika products for remedial and structural waterproofing and other concrete problems. This firm is the United States affiliate of the Kasper Winkler Company of Zurich, Switzerland, who have been developing the line since 1910 and now have factories throughout the world. One of the major products is Plastiment, a very technically advanced admixture which was selected for use in all the concrete ships built throughout the United States for the Maritime Commission. Plastiment has also been employed in a number of concrete floating drydocks constructed for the Navy.

U. S. STEEL-FOSTER GUNNISON

Stating that "Prefabricated homes should become one of the world's greatest industries and can aid substantially in postwar employment," Benjamin F. Fairless, President of the United States Steel Corporation, has announced that the corporation had completed negotiations to acquire a substantial interest in the Gunnison Housing Corporation of New Albany, Indiana. In making the announcement, Mr. Fairless said that the acquisition of this interest would provide U. S. Steel with research facilities and the experience of an established and leading organization serving prefabricated home buyers.

An indication of U. S. Steel's view of the possibilities of prefabricated housing for the postwar period was seen in Mr. Fairless' statement. "One of the best means of meeting the large postwar demand for homes for people of modest means," Mr. Fairless said "will be through the application of mass production methods in the prefabricated housing field."

Foster Gunnison, who was born in Brooklyn in 1896, was induced by Owen D. Young, Chairman of the Board of General Electric Company, in 1934 to study the potentialities of the prefabricated home industry. In 1935 he established the Gunnison Housing Corporation for the purpose of

developing and perfecting prefabricated homes. He developed a home consisting of interchangeable panels which were constructed on the stressed-skin principle of engineering used in the airplane industry. This made possible panels of great strength and lightness through continuously bonding surfaces to both sides of the panel frame. For his surfacing material he used the newly developed waterproof plywood.

In 1936, Gunnison commenced the establishment of a nation-wide dealer organization to distribute his homes from coast to coast. The houses were designed to sell completely erected on a monthly payment plan. Prices ranged from \$2,800 to \$5,000 and monthly payments from \$25 to \$55. Since the outbreak of the war, Gunnison, like others in the prefabricating field, has been devoting his efforts to war construction. The large volume of war business required him to put his plant production on a 100% conveyor line basis.

In announcing U. S. Steel's negotiations to acquire a substantial interest in the Gunnison Housing Corporation, Mr. Fairless said that U. S. Steel believes that steel will make an important contribution to mass production methods in the housing field wherever it meets the requirements of design, utility and cost.

LIMITATION ORDERS ON PLYWOOD LIFTED

WPB will rescind all limitation orders on plywood and any future government orders probably will be handled under the general priority system PR-29 dated June 30, 1945, with the remainder of production moving immediately into peace time channels, according to W. E. Difford, managing director of the Douglas Fir Plywood Association and Fir Door Institute.

Under the limitation order, approximately 35 per cent of all government orders were allocated to 325 distributing warehouses selected by WPB. This percentage, which formerly could be released only for direct war use, can now be transferred to retailers inventories.

Difford states that jobbers not now qualified under present WPB allocation orders may now place their orders with plywood mills and such orders will be processed in the order of their acceptance. Present inventory estimate in distributing warehouses total 30 million square feet.

Since plywood has been eliminated virtually from dealers inventories, it is expected that jobbers stocks will move to dealers in steady flow until all dealers stocks reach normal prewar levels, this may not take as long as has been predicted prior to V-J day.

According to Difford, surveys have shown that dealers anticipate carrying postwar inventories of plywood that will average 100 per cent higher than prewar stock requirements. The expanded capacity of the plywood industry is expected to fill this demand within a reasonably short period.

POSTWAR OUTLOOK FOR HARDWOOD PLYWOOD

Postwar outlook for the hardwood industry will be substantially improved when the industry adopts genuine standards and more complete grade rules, declares R. F. Kulmer, Sales Manager of the Plywood Division of The Mengel Company, the nation's largest manufacturer of hardwood products. Mr. Kulmer is on a special committee of the Hardwood Plywood Institute created to develop such standard specifications applicable to all species and types of hardwood plywood.

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DOUGLAS T. GRANT

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ART

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If the earth at close quarters appears to have anything but order in its relationships, from above there emerges a geometry of forms and shapes that should convince the most sceptical that an abstraction is, after all, a kind of reality. The photographs recently at the *American Contemporary Gallery* of "Earth Patterns" taken by Ralph Samuels are probably among the best that have yet been done to establish this facet of aerial photography. These photographs, technically beautiful, contain a wealth of pattern, design, and organized relationships inherently present on the surface of the earth. Shot for the most part from a low altitude in contrast to the usual several thousand feet for purposes of map making, etc., they are rich in detail which nevertheless maintains a dominant harmony. Though the exhibit is now over in Los Angeles it is to be shown this fall at the Museum of Modern Art in New York. In addition, these new "Earth Patterns" will appear in two books scheduled for early publication. One is *VX, Visual Communication Year Book*, to be published by *Look Magazine*, the other is the *Graphic Grafex Book of Photography* for which Samuels has also written a chapter on aerial photography.—GRACE CLEMENTS.

SAN FRANCISCO

San Francisco is justly famous for its ability to maintain three major galleries, all of them active in presenting various phases of contemporary art in both large and small exhibitions. There are, as well, several small downtown galleries—Raymond and Raymond, Gumps, and the Art in Action section of the City of Paris, where interesting shows are to be seen from time to time. That San Franciscans have been influenced by the work of these galleries, there is good evidence in the fact that many of the book stores and small lending libraries offer for sale originals and reproductions of the work of local artists. And—what is important—these works are sold.

Unique among the exhibition walls available to local artists are those of the Iron Pot Restaurant, directly across the street from the famous old "Monkey Block" (Montgomery Block Building built in the 1850's) on Montgomery Street. Here, in the very heart of San Francisco's art quarter, this humble restaurant offers the striving or successful artist its walls. There is no charge to exhibit and no attempt to "jury" the works. The pictures are hung in crowded array in all available space, the good with the bad. Sometimes the bad are awful . . . but then again the good are sometimes exceptional. The most recent hanging merits special notice because of the work of two artists in particular. Robert McChesney has five gouaches: *Pacific Union Club*, *The Dancer*, *Abstraction*, *Savage Percussion*, and *Come Up and See Me Sometime*. It is difficult to indicate the character of these compositions because the artist cannot be set squarely in any one category. Technically, the paintings are meticulously done and at first glance appear to be silk screen prints. But, in content, it can only be said that they are predominantly abstractionist. What makes them above average is the all-around individuality and imaginative ability of the artist.

The other, Niels Frederiksen, has five oils: *Two Figures*, *Seated Figure*, *Veil and Fan*, *Yellow Slaves*, and *Woman With Straight Hair*. It is somewhat easier to convey a suggestion of what kind of work this artist is doing because it has some distant connection with some periods of Matisse. It is that quality of simplification and the use of large areas of bold, flat color with dark outlines and a preoccupation with designed tracery in line that suggests the analogy, although Frederiksen, beyond these basic similarities, goes off in his own creative direction. Both of these San Francisco men should have one man shows.

A. Santosanti, another Iron Pot exhibitor, has several oils of which two are quite interesting in composition: *Festival Gourd* and *Procession*. All his pictures are painted in a low key; all have a marked feeling for decoration. Among the paintings of Byron Randall there are two satisfactory abstractions—far and away better than his other pictures.

Exhibits by better known artists include linoleum cuts by Charles Surendorf, silk screen prints by Marion Cunningham, several of Justin Murray's caricatures of San Francisco cable car scenes, and an etching and a drawing by Vern Weiman.

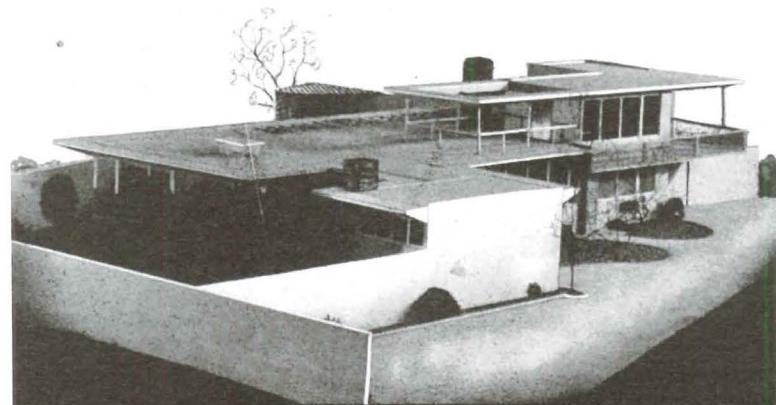
There is something extremely alive—one might even say lusty—about these Iron Pot exhibits. There is not the ordered presenta-

continued on page 48

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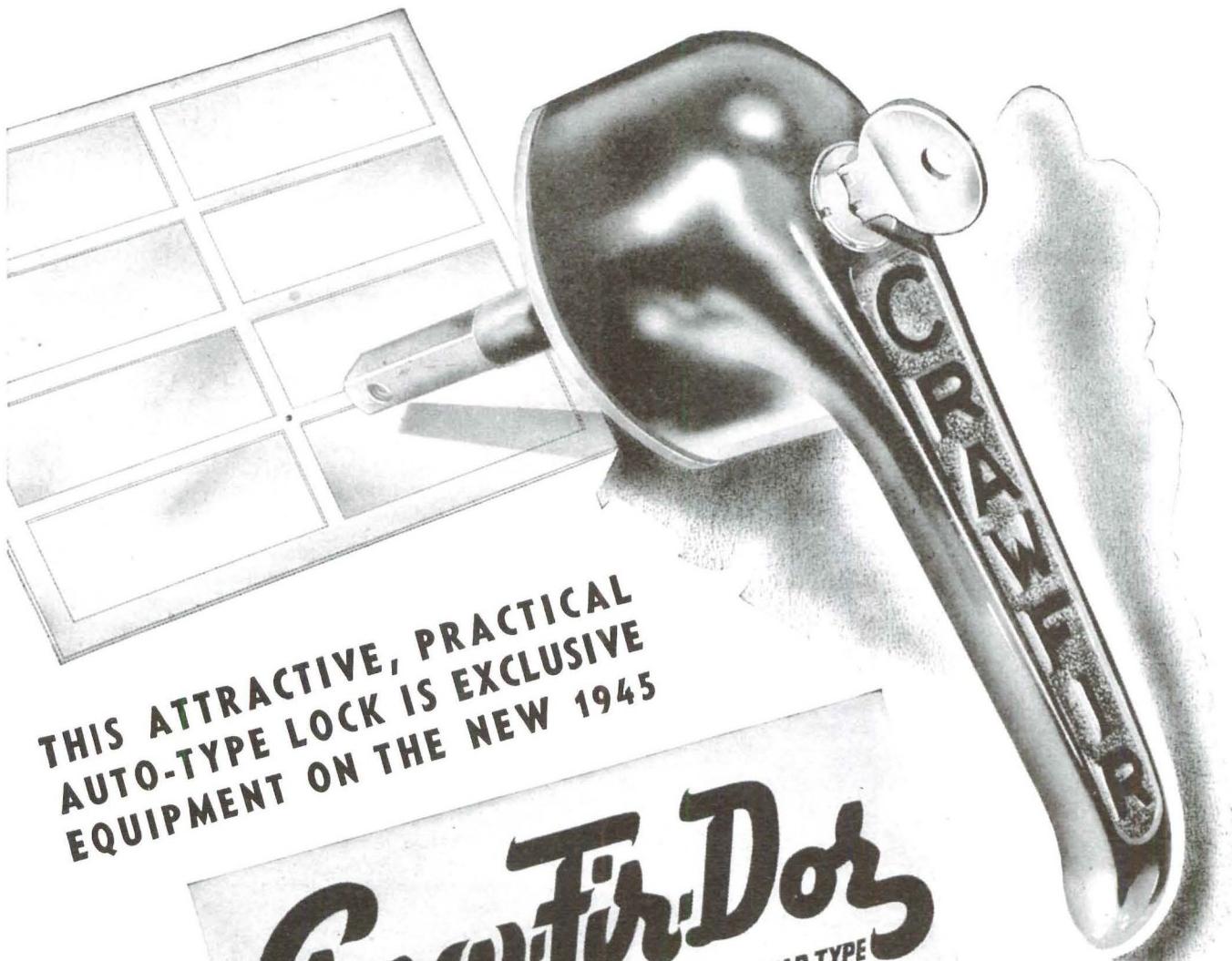
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ART

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tion of the chaste gallery—rather it is the shout and murmur of the market place, each picture fighting for recognition. Usually, those that survive are good. Prices are listed and sometimes things are sold quickly. This example might well be followed by other restaurants—to the mutual advantage of artist and restaurant. If people eat with pictures in view they are living with those pictures. Some may laugh at what they see but others may find they like living with good contemporary art.—SQUIRE KNOWLES.

MUSIC

continued from page 23

returned and made a royal curtsey before the assemblage of her descendants." Throughout this music the ornamental indications, shakes, turns, and mordents, are of the utmost musical importance. Editions of the variations have appeared from which all these laborious manners of the true Bach style have been omitted. Such editions can please only those who have no real knowledge of sixteenth, seventeenth, and eighteenth century music. Practical knowledge of this subject is unfortunately still rare among musicians. Apart from editorial opinions, the true test of ornamentation is the hearing. Whoever has learned to hear the music ornamented will never again be willing to accept as serious musicianship a performance as unornamented and unfinished as a basted dress. Properly understood and of course properly played—and this requires beyond study the authority of personal usage—the ornamental indications of music to a period some time after that of Bach convey to those who know how to read them both the actual fall of the melody as well as its phrasing and what one might call the breathing rhythm or characteristic freedom of the phrase. The purpose of ornamental indications is to serve as blazes or signposts showing a direction; they do not ever indicate a strictly rhythmic grouping that might equally as well have been written out. The whole of the music inclines like our own *hot jazz* toward the speaking freedom of the convention. As in shorthand, one learns that it should be not drawn with care but fluently written. To argue that composers sprinkled ornaments through their music carelessly or that Bach in himself engraving the plates of the *Goldberg Variations* did not know what he was doing is as ridiculous as the attempts of various editors to improve Beethoven's dynamics, Mozart's phrasing, or Shakespeare's freedom of rhythmic stress. Attempts to rule ornamentation out of date are like the notion that writing has outgrown the semi-colon or fanatical efforts to turn all *which's* into *that's*.

Several years ago Wesley Kuhnle began experimenting with the arrangement or, as he prefers to call it for exact technical reasons, the registration for two pianos of Bach's organ and harpsichord music. He realized that the usual method of amplifying this music, by enlarging the chords and doubling the basses, has the effect of thickening the tone, thus confusing the horizontal counterpoint with an impression of vertical harmony or of false parts. This destroys the true Bach quality of translucent overtones floating above the harmonic interweaving of the polyphony. He decided that in order to restore the effect of the Bach mixtures of higher overtones obtained from combinations of the organ or harpsichord double keyboards it would be best to arrange the music for two pianos and write in additional harmonic parallels that would create an acoustical illusion of the play of higher overtones without disturbing the clear interweaving of the voices. The result, especially in the organ works, is that the listener hears for the first time the music in all its parts, with a proper mixture of the overtone harmonies, which are usually dulled and confused by the bad acoustical construction of the modern organ. The registrations of the *Little Organ Book*, performed as a part of the Roof Bach series in the autumn of 1943, were like a revelation to listeners who had never before been able to follow the dramatic outline or appreciate the full tonal richness of this brief but tensely concentrated music. A similar setting of the *Goldberg Variations*, though less justified for acoustical reasons, is valuable in making the music for the first time accessible to pianists in all its original color of harmonic doublings, without the problem of reducing to a single keyboard passages intended to be played with one hand above the other on two manuals. The resulting work nevertheless requires a tour de force of two-piano playing. The reading by Wesley Kuhnle and Frances Mullen was of extraordinary fascination and brilliance, as dynamic and demonstrative as a Stokowski orchestral setting but without false sentiment or meaningless coloration. Mr. Kuhnle conceives of the music as essentially gay and partaking of the nature of the dance. In the gloomy intelligence of would-be profound critics such an approach may seem light-minded. Such critics have not yet understood the full range of Bach's creativeness, which sang of the Holy Ghost as of an Ariel in melodies always gay and humorous, and could even, in a manual choralprelude of the second *Clavieruebung*, converse lightheartedly of the Ten Commandments. The later performance by Alice Ehlers on the instrument and with the coloring for which the music was designed proved to be no less interesting and very different than the two-piano version. Unlike Wanda Landowska, whose playing often reflects the style of the great piano masters of her youth, Alice Ehlers is no vigorous virtuoso. At her best—and she was at her best this night—she is a subtle rhythmist and colorist with a positive ability to realize the rich and elaborate texture of this music. Her style, except in the trills, which seldom have the quality best described by the English term shake, is almost unmarred by pianistic tendencies. Her conception of the variations is individual and exact. Against a strict and note-for-note formal precision the music in her playing evolves with a quiet variety of poly-

continued on page 50

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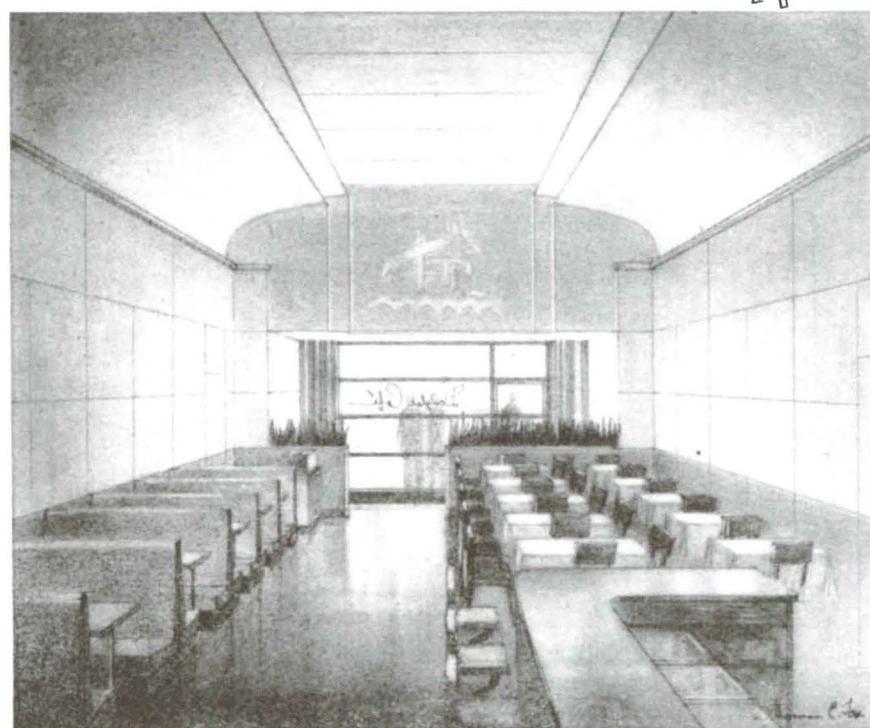
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Several basic principles will serve as a guide in planning wall design treatments with Douglas fir plywood. Start at the openings with vertical joints and divide the plain wall spaces in an orderly pattern for the most pleasing effect. Vertical joints should be used

There are three grades of Douglas fir plywood panels made especially for various phases of wall construction. PLYWALL is made especially for standard wallboard use; PLYPANEL is a premium panel used for quality interior work; PLYSCORD is a utility panel made for wall and roof sheathing.



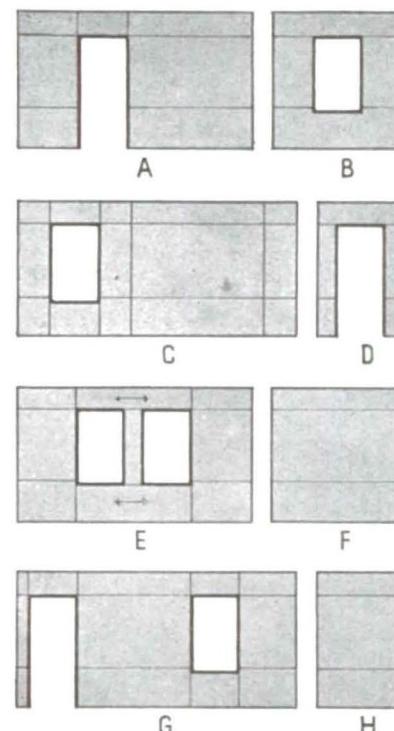
In the illustrated application above, notice that a curved treatment is used on the ceiling. Douglas fir plywood is ideal for such use, for it can be bent to simple curves without steaming and without danger of splitting.

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MUSIC

continued from page 48

phonic elaboration unimpeded by dynamic excesses or superficial bravura. Clear and articulate in outline it is always carefully designed to please both ear and listening intelligence.

Both performances expressed the full value of the use and placement of the ornaments. In this the Kuhnle version was more varied and expansive, growing out of the great resources of Mr. Kuhnle's knowledge of this endlessly difficult and always problematical subject. The Ehlers ornamentation was perhaps more nearly what one would expect to have heard in a contemporary reading, a quietly restrained and effective rhythmic expression of the ornaments as written without personal elaboration. Connoisseurs might distinguish between the two performances more particularly in the playing of the apoggiaturas, which Kuhnle more often prefers long and Ehlers short, and in the manner of delaying ornaments. Kuhnle's use of broken rhythms not indicated by the text is justified by the majority of contemporary descriptions, though it is seldom used by modern performers, who prefer the more rigid exactness of the page appearance of the text. Both Wesley Kuhnle and Alice Ehlers are masters of the art of ornamentation, and their divergent approaches, though one may disagree with them in details, are consistent and authoritative.

Throughout both performances the reception of the music by the audience proved beyond cavil the existence of a sizeable public able and willing to hear the largest works of Bach properly played without false condescension. The Kuhnle performance, omitting a number of repeats, lasted an hour and three minutes; the Ehlers performance, with practically all sections repeated, required more than an hour and a half. Program makers need no longer withhold from the public the greatest works of Bach nor excuse themselves by declaring with ignorant stubbornness that "the public does not want it."

—PETER YATES

BOOKS

continued from page 22

of flying schools who set an air pilot training program into motion just as we were about to be caught with our planes down.

These civilian operators were asked by General Arnold to take over the training of pilots for military service. He told them frankly that they would have to use their own money to start things; that they were very, very likely to lose their shirts, because Congress had made no appropriation, and the isolationists and the obstructionists, bless their little hearts, might very well throw appropriation measures into the garbage can.

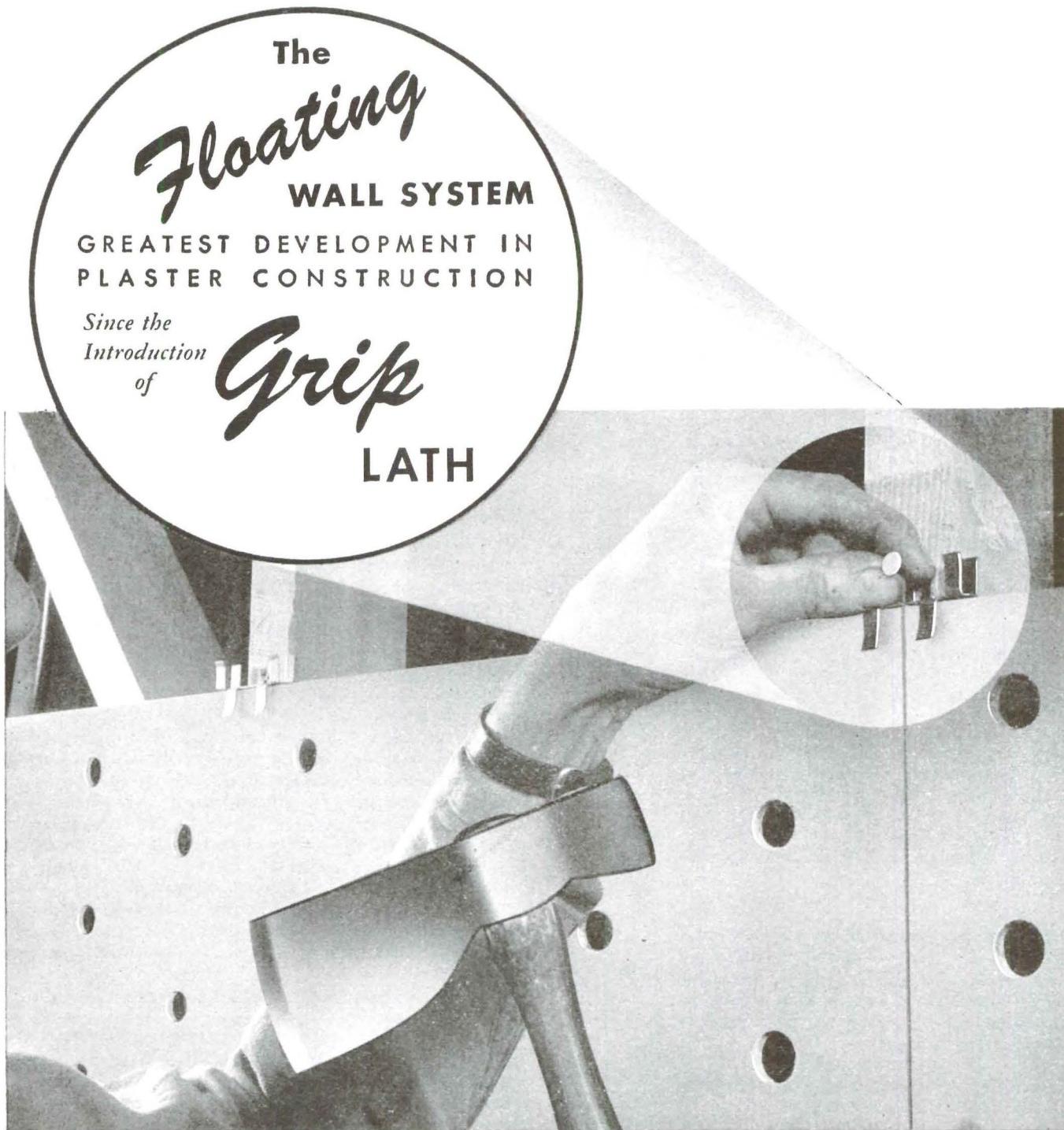
The civilian operators took the chance. Eventually Congress reimbursed them, appropriated enough money for them to carry on. But if they had waited for cash on the line, they would have waited too long. On December 7, 1941, we should have been just as disunited, just as incapable of action, just as incompetent as Hitler said we were. By a narrow margin, Hitler missed being right. We were saved by the sheer orneriness of the American character. We were not dependent on our public agencies. We? I take that back. A few among us. For the most part, we have no right to take a bow. American enterprise saved the country, but it was not the enterprise of the civilians who groused about the first draft and tried to obstruct it, the civilians who complained of the noise made by the planes which were to save those same civilians' blankety-blank necks, the civilians who joined in with the groups of Gerald L. K. Smith and Fritz Kuhn and numerous others too well known to need enumeration, the civilians who right now are griping about rationing, who are coddling the black market, demanding to know why THEY should starve in order to feed those foreigners. No, it was the enterprise of the few rather than of the many. Eventually the many followed. It would be nice if they had led.

Wiener reports in detail the organization, the development, and the achievement of the training program; fills his account with anecdotes and personalities, and in general makes an engrossing story of it. It is heartening to know that we have such men as these "Incorrigibles" who were willing to gamble everything they had in order to supply us with an air force. It is NOT heartening to know that such a gamble was necessary; that we, as a people, were so listless, so lackadaisical, so unenterprising that we would let a few public pests in Congress obstruct the salvation of the nation, making it necessary for a group of civilians to pitch in and save us from our own folly. They did it, to their great glory. *Two Hundred Thousand Flyers* is one of the great stories of the war. But may such a story never have to be told again! —PATTERSON GREENE.

MUSIC IN THE CINEMA

continued from page 24

is repeated over and over again, like a threat; a choral theme that resembles liturgical chant (the Knights were a religious order), but is purposely monotonous in order to give the impression of pitilessness and fanaticism; and a profoundly moving Russian melody, here associated with the martyred Russians of Pskov, that continued on page 52



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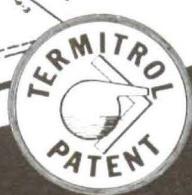
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MUSIC IN THE CINEMA

continued from page 50

the young girl, Olga, later sings on the battlefield. The fourth movement shows the Russians gathering for battle against the invader. Masses of men are seen hastily collecting axes, armor, lances and even pitchforks to the rhythm of a determined, optimistic march, "Arise, ye Russian People!" Highpoint of the film and cantata both is the battle on the frozen surface of Lake Peipus. The Russians are seen peering into the distance, nervously awaiting the first sounds of the oncoming German hordes. An almost imperceptible ostinato in a trotting rhythm begins in the strings to depict the sound of the Teutonic horsemen, still far away on the horizon. The ostinato grows louder and louder, combines with the din of horses' hoofs and marching men and the expressionless chant of the Germans, "Peregrinus expectavi," until the battle is joined. In response to the shouting of the invaders, the Russians sing their march song, "Arise!" In order to underline the mounting intensity of the struggle, Eisenstein took certain liberties with Prokofiev's music at this point. As the Russian peasants are seen charging into the rear of the German wedge, the director repeated a single measure, not four times, as written in the score, but twelve, with the cumulative effect of an ostinato. A rapid and exuberant Russian march accompanies the Russian success in arms, and the battle is over when the Teutons sink through the ice and drown. The remainder of the cantata consists of a lament in folk-song style, sung by Olga, as she searches for her two lovers on the battlefield, and the majestic music for Alexander Nevsky's triumphal entry into Pskov.

Alexander Nevsky is a perfect example of true collaboration between director and composer. Sometimes, after protracted discussions about the music, Prokofiev would write out the musical sketches and they would be recorded. Only then would Eisenstein film the sequence in question, having built it in accordance with the composer's musical conception. On the other hand, the music was often written to a pictorial sequence, in rough or in final form. In his book, *The Film Sense* (tr. Jay Leyda, N. Y., 1942), Eisenstein explains how pictures and music in *Alexander Nevsky* are related through the identical movement of both visual and aural elements. In one sequence of the battle scene that was completed before Prokofiev fitted music to it, there is remarkable synchronization between the movement from dark to light within a shot, and a corresponding rise in the melodic line of the accompaniment. A bit later in the sequence absolute consonance between the aural and the visual is achieved in still another way, when Prokofiev intuitively follows a rising and falling outline on the screen. The music alone has little meaning, but in combination with the visual image it exemplifies the "inner synchronization" that makes the cinema an unique art.—WALTER H. RUBSAMEN.

A THREE-YEAR OLD CHILD COULD DO BETTER

continued from page 29

younger age groups rather than because of understood harmonies. Later, when color is applied to objects because they look that way, a real concern for color combinations is certainly at a minimum. Work with more than 250 children during a period of eighteen months revealed only one child who demonstrated interest in a color relationship, and this was so sophisticated that it would even escape the average adult. This four-year-old boy, who incidentally has a very high I.Q., asked: "How do you like this red, pink, and brown combination?" Though it is impossible to determine whether he had any idea that the RED present in each of these colors was the unifying element, it is quite probable that instinct rather than reason led to his interest in them, and this most likely after he had set them down together in one picture.

From this summary it may be seen that the child does not make any appreciable use of the most obvious types of relationships which control the physical aspects of an abstraction. What then are the characteristics of his approach? As was remarked earlier, the capacity to imitate is a major factor in the child's learning processes, although the power to observe also plays an important role. The limitations of both must be recognized, however. His attempts to copy even simple things are circumscribed by an inability to understand that which he seeks to copy. Consequently he is unable to exercise any appreciable control or selectivity. He is slavish in his faltering attempts to duplicate all elements to which he has been subjected, without regard for their relevance, including the continued on page 54

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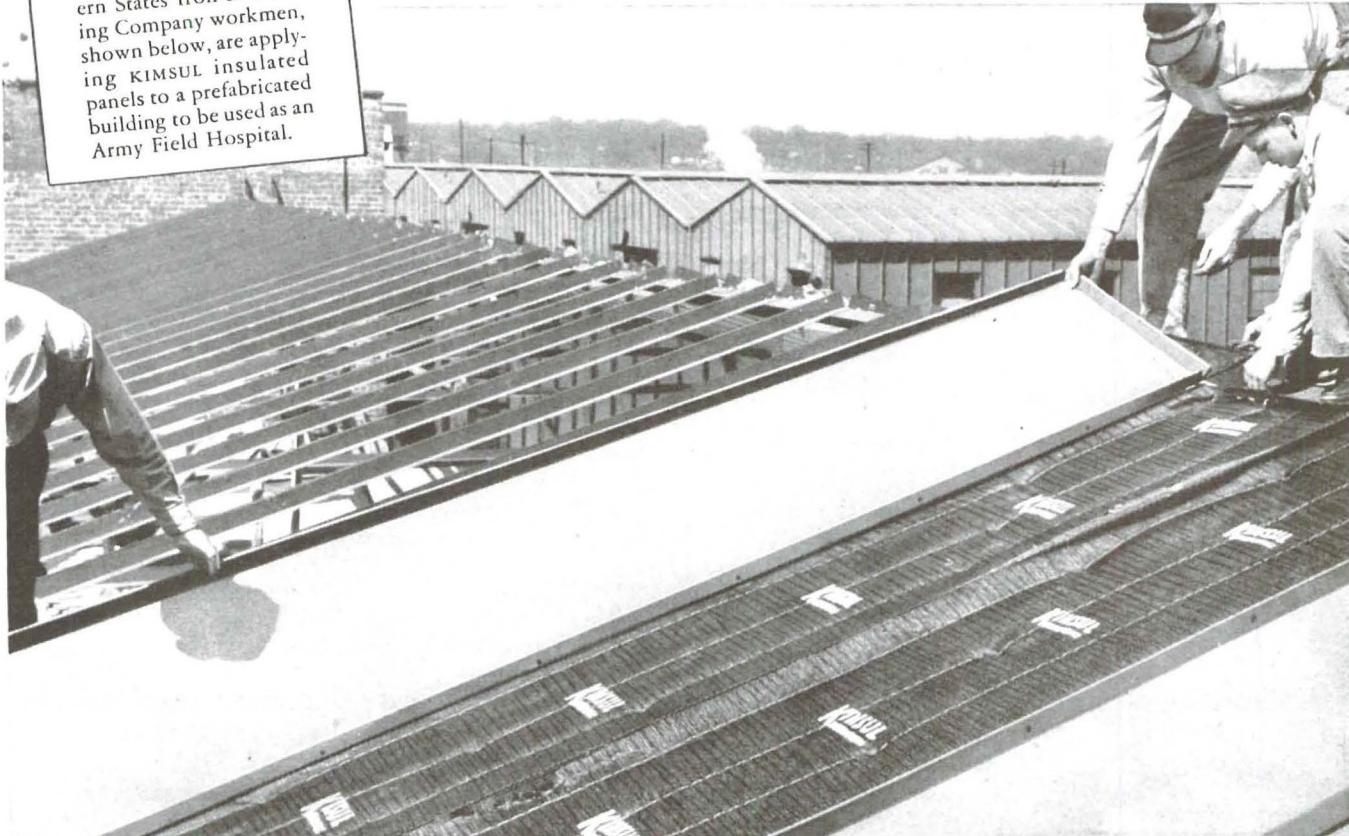
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A THREE-YEAR OLD CHILD COULD DO BETTER

continued from page 52

naturally more rapid movements of the teacher's hand while helping him to solve a problem! There is one marked deviation in this practice, which though of no particular relevance here, provides further insight on the nature of the child's mental processes. This is his habit of *reversing* a great deal of what he copies, as if it were seen in a mirror. Nor is this tendency confined to design. In that period before the child learns to write he generally learns how to print his name, and though he may learn each letter in it and their proper sequence, these somehow become not only turned backwards but are "read" from right to left.

As for the child's powers of observation, remarkable though they may be, they are greatly tempered by an inability to grasp *wholes*, or relationships of parts to the whole. His inspection of physical phenomena proceeds in a point by point fashion which must inevitably result in a kind of atomistic record—a method which permits an elaboration of detail without leading to any synthesis. Often there is no apparent logic in the combination of parts, since they have been seen each for itself, with no recognition of their relatedness to the whole. The neck of a horse may project from the head in an opposite direction from the body; the fact that it connects the head to the body has not yet been perceived by the child. So in drawing the human figure: everyone has seen the moon-like faces of these attempts, from which arms and legs emerge without any trace whatsoever of a body. Eyes are placed in the top of the head; hands and feet are drawn like the claws of birds, three strokes sufficing to suggest "many" fingers or toes. Numbers themselves present a problem, those above three being too much for the young mind to grasp. Windows, for instance, are a numberless quantity and are apt to fill every available space on the facade of a house. Something which otherwise might be a cottage will have ten stories of windows in it! So in the drawing of animals, which instead of four may have a dozen legs.

Without question many of these "symbols" contain a certain value; in an uncanny fashion they often exceed the most factual photograph in conveying a sense of reality. But it is seldom that this virtue is among those extolled by the adult. In fact, these deviations from outward reality account in large measure for the tendency to confuse the child's work with abstraction. Such similarity is entirely superficial. The child is struggling with material which he has not yet mastered; the course of his development reveals that he is actually attempting a faithful portrayal of those objects which have aroused his interest. This is certainly not the concern of the abstract artist. To have any true conception of the nature of children's drawings, it is necessary to observe their "progress" from the *apparent "abstraction"* to the emergence of shapes which are unmistakably houses, trains, boats and people. Even under what might be considered the most favorable circumstances in which the child is encouraged to make designs rather than imitations of objects, he soon discovers that a triangle placed above a square will serve quite adequately for a "house."

It is difficult to determine if this is a natural inclination of the child toward representation or the result of outside pressures, particularly as exerted by the parents and many teachers in their efforts to overcome what they consider "affronts" to visual reality. Certainly outside influence constitutes an important factor, though it may not tell the whole story. The most frequent response a

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child gets to his pictures is the question: "What is it *supposed* to be?" Could there be a more corrupt way of molding the child's conception of art? Even when no subject matter has been intended children soon learn to find a ready explanation for their drawings when confronted with this leading question. Klopfer in his book on the *Rorschach Technique* observes that "children often assign the most elaborate and varied meanings to their early drawings, describing the same 'picture' consecutively as that of a parent, a train, a cow, etc., without any effort or apparent need to add to or change the structure of the drawing itself . . . there seems to be no effort to relate the structure of the stimulus material to the structure of the concept." It is possible that the child originally has no intention of drawing any of these objects, but provides these contradictory explanations to satisfy the demands of the adult. Added to such early coercive influence are the storybook illustrations for children, the deplorable standards of advertising art which must be as inescapable for the child as for the adult, and most of the "art" which is to be found in the child's home.

But for whatever the cause of his early regression, such value as may reside in the work of children from a CREATIVE point of view is now largely confined to the pre-grade school period, after the child has learned a measure of physical control and before he is too perverted by misguided adult standards and intervention. During this time ancient symbols of our racial heritage, such as the spiral, swastika, star, circle, triangle, and square, hold great interest for him, without need for them to have conscious meaning. It is not impossible to imagine that the child is able to endow such symbols with a felt rather than known significance, thus presenting a contemporary echo of man's earliest means of dealing with intangible relationships. Even if there is no intention to communicate ideas in the use of the symbol, nevertheless the child's ready acceptance of it points to a healthy innate instinct which is nowhere else to be found except in certain highly conscious abstract approaches to art today. So, too, the child shows, in primitive fashion, an innate interest in the combination of shapes, colors, textures—and particularly demonstrates a noteworthy pleasure in the making, or creating, of such.

For the child, his art is actually a way of life, and though its "use value" to the world may be nil, it attains a greater real function than most "art" these days. If we must make comparisons between the child and the artist let it be in this realm and not on the presumption that either their approach or the results have anything in common. Whereas the child's *limitations* PRECLUDE literal representation, the abstractionist EXCLUDES it by *intention*. Only as we learn to distinguish the differences between the two will we understand that an absence of the imitation of outward "reality" in both is a coincidence of appearance and not of volition.

ARTIST FOR OUR TIME

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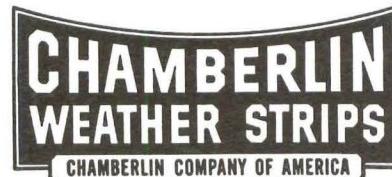
She's alive, as a person and in her art. She moves and grows and her concepts grow, and she has an urgent need to translate that growth into her work and her life and everything about her.

Margaret DePatta is small, warm, completely surrounded by friends. She's got dark hair. She's a terrific cook.

We talked about art. Ordinarily that's pretty hard for me to do, what I know about art you could put in your eye, and so usually I avoid talking about it. But this time it was easy.

I learned, first of all, that my ring wasn't burdened with any com-

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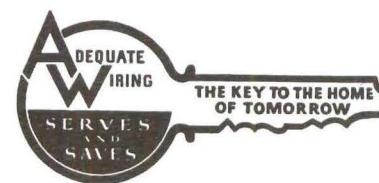
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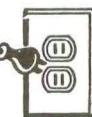
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ARTIST FOR OUR TIME

continued from page 55

plicated and esoteric symbolism; that it was just a structure. Fundamental to her approach is the use of materials in a simple, direct way; the structure is the whole design, no ornamentation is applied. She told me with pride that an engineer had once said of her work: "Ah, jewelry by structural steel!" She treasures that tribute. "Contemporary artists," she told me, "are strongly influenced by the developments of new materials and the resultant changed conceptions of form and space that the use of these materials brings about. Take the use of steel in architecture. The modern use of steel, for instance, has released walls from their primary function as bearing members. We are therefore able to glass in entire wall areas—or leave them open. The modern artist is keenly aware, also, of other technical and scientific developments of our time. The influence of the airplane on design cannot be overemphasized. The same with the X-ray, which has given us a visual relationship of forms in space; stroboscopic photographs, micro-photography, the new industrial plastics, and so on."

This approach led to my ring, with its simplicity and the strength of its far-flung planes—all the special elements of the modern architecture.

"I don't think of the things I do merely as something to be worn"; Margaret said, "but as sculpture, painting, mobiles. So I'm not bound by any of the rigid rules formerly associated with jewelry. I have a free use of my materials. The traditional method of cutting transparent stones has been to create the maximum amount of surface glitter and reflection. I design stones that can be looked into and through, emphasizing the three-dimensional qualities of the piece."

In this she is eminently successful, as I learned by looking at her work. For example, she has taken disks of crystal and put a bubble, a concavity, behind them so that you fall endlessly through the crystal into a reaching depth.

I quoted some friends of mine who had said her work would benefit by the use of natural forms, and she reacted like a hand-grenade. "I do use forms, natural to my material. All of my pieces are made from the sheet and wire with the simplest of hand tools. I can't approve of casting. To me the carving in wax and casting into metal destroys the characteristics of the metal and the result is a hybrid. Does the modern architect feel the need to sculpture

roses and lilies on his steel, cement, or stucco construction?

Each material has its own characteristic elements of beauty, if these are explored and utilized the result is a sensation of beauty as powerful as that created by nature in the so-called 'natural' forms. Imitation never creates anything. It's an analysis of the qualities of your material and an understanding of the tools available that makes for beauty. Out of that analysis and an understanding of the intended function comes a good design."

How, I asked, could she use "function" in jewelry? Jewelry was decorative, no function there.

"I say 'function' to mean 'use'—what a design is to be used for. Even in a decorative form such as jewelry, there must be a relationship to function. I make pins that are transparent and faceted so that when you wear them, the material they are pinned against becomes a positive part of the pin and each different material adds a different visual element to the whole. The wearer, herself, becomes an artist by considering the inter-related qualities of the pin and the material she is going to wear it against. She can create various elements of contrast or of complement.

"In a contemporary design, decoration is an integral part of the structure, and not something separate and applied. Here, look—" She leaned over and pointed to her earring. It was silver, and heavy; it was planed and textured and exciting. It clung tight to the lobe of the ear and followed the shape of the flesh and then thrust sharply upward and projected into the ear itself. I pulled back just in time to avoid following the little silver sliver down to the DePatta eardrum.

"An integrated relationship must exist between the forms and designs the artist uses and the world and the culture in which he lives."

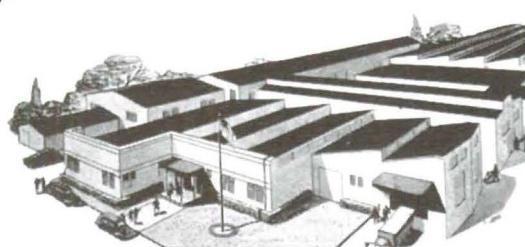
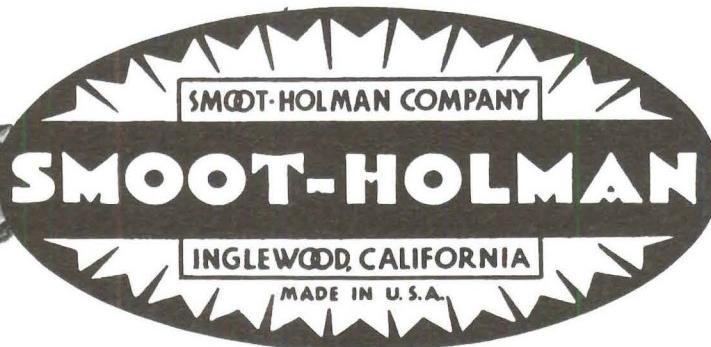
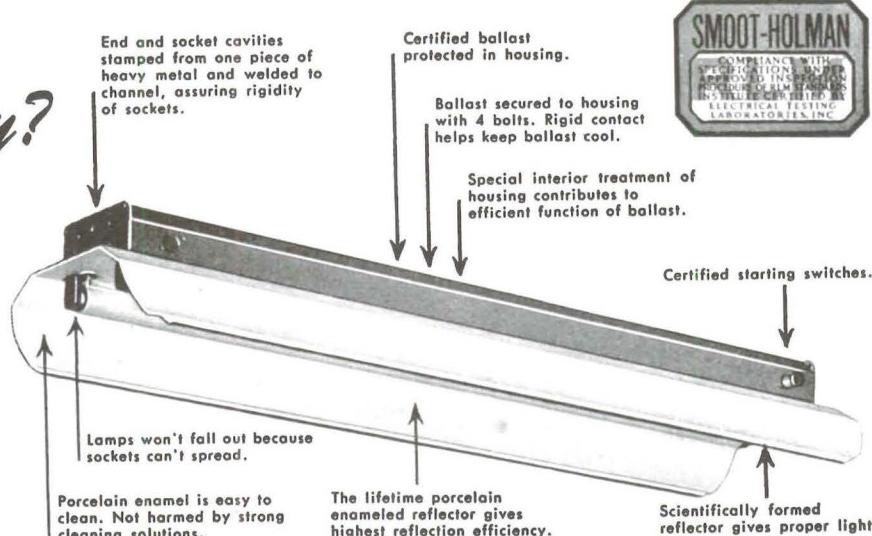
Like everything else about her coordinated life, her social, political, and artistic beliefs are indissoluble.

"In a progressive social system," she says, "each individual, while highly organized in the whole and contributing toward it, has his own life and his own importance. If the individual loses that importance, the whole thing falls apart. And the aim of the individual must be to help create a richer, fuller, more democratic society; which will, in turn, enable him to live a richer life. So, also, in my work, each element is used for its own importance and also for its effect upon and within the whole."

See why I called this article: *Artist For Our Time?*
But my ring, now. Fine ring. More damned trouble.

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"CAWN'T YOU FEEL IT?"

● We have been pleased with the understanding and knowledge with which our discussions on these pages have been received. Many of our readers have requested a further delving into the philosophy of Architecture. Frequently, architects individually are led into discussions which seek a fuller understanding of basic philosophy as it affects the field of aesthetics. And too frequently, clients have spoken depreciatingly of themselves with regard to this appreciation, appraisal, or understanding of aesthetic embodiments or principles.

And still more too frequently, we see perfectly competent and intelligent persons admit their hopeless bewilderment when exposed to some of the divers offerings in our salons, galleries, museums, public buildings, and homes. It is worthy of note that this very bewilderment is not restricted to any particular field of aesthetics. It is certainly painfully attendant to the fields of painting, sculpture, and architecture. It is less conspicuous in the fields of music and literature. This does not mean that the artists in these latter fields are more proficient. The easier clarity in music and literature is traceable to the fact that the rules and regulations controlling such endeavors are more difficult to ignore with impunity. The musician and the writer have less opportunity to disguise their less well-conceived endeavors. The painter, sculptor, and architect have permitted the fringes of their fellows and their imitators to cast an aura of visionary mysticism and to drag this like a red herring across the path to true knowledge.

So much bulloney has been spread that it has acted like a smoke screen—a veil through which we see darkly. And this sordid and wispy camouflage has been vicariously claimed by them more in the nature of a halo. And as a result, the average competent and understanding person is bewildered, amazed, confused, and suspicious.

What are these smoke screens, mysticisms, red herrings? Here are a few:

1. Art is an embodiment of beauty. This is no definition. It merely begs the question "What then is beauty?" Also, heretical as it may sound, beauty may be but is not necessarily, found in art. Art can exist without any pretense of beauty.
2. Art is that something created by artists. This erudite definition is beloved by many for it is meaningless and screens their inability to actually define.
3. Art is an intangible essence, a spiritual value, a thing in itself, that can be grasped only by those in tune therewith. And Salome only had seven veils.
4. Art is an expression of the subconscious, an uninhibited act of the creator, a flash of genius that touches on the divine, a timeless thing that exists in higher planes of the aesthetic—etcetera—ad nauseum.

The above list of confusions can be enlarged endlessly with equal but not accumulating significance. Zero added to nothing, is nothing added. This aesthetic double-talk hides ineptitude behind high sounding phrases, high sounding like cymbals, toneless, pitchless, flat, constant, bang-bang!

The architects devote their professional lives to the practice of a field of aesthetics that has practical application, so do the true artists in the other professions. And art can be defined, explained, appraised and understood with the same constancy and clarity as any other human value. But before Art must come knowledge.

Philosophers through the centuries have recognized two kinds of knowledge: intellectual and intuitional. Intellectual knowledge is that which is based on rationalization, on the "thinking" processes of the mind. The attainment of intellectual knowledge is a time-consuming, effort-requiring activity. Intuitional knowledge is timeless, instinctive, effortless. To add 2 to 6 and secure a sum of 8 is an act of intellectual knowledge; to recognize the color red is intuitional. If you doubt this, try describing the essence of "redness" to someone on the assumption that they have never seen red. This intuitional knowledge is employed every day by all of us. A stranger is introduced to us. We either like, or dislike him. We pass judgment and form our opinions without any rational facts through which to apply our intellectual processes. We intuitively accept or reject that person long before our minds can be intellectually informed of his qualifications, background, education, or attitude. This intuitional knowledge is not a hunch, it can be developed and followed safely. Every business man turns to it when he employs a stranger. And yet jobs are being taken and employees accepted every day. The personal banker uses it every day when he considers making a loan. The doctor uses it when he diagnoses a case. All human beings employ such intuitive knowledge to varying degrees. And it is recognized by the thinkers of the ages as just as creditable as intellectual thought. Psychologists, psychiatrists, and others have tried to define human emotional values in terms of intellectual concepts, yet they also turn more to intuitive values in their research into this field. All this discussion on the two types of knowledge has definite bearing on the philosophy of aesthetics. Intellectual knowledge can express itself through the language of speech and word, through the phenomena of physics and chemistry, through the logic of cause and effect. And all such media so employed can convey only intellectual concepts.

Human emotional concepts, also, express themselves through a language. It is a language used to express intuitional concepts, a language that uses all the media of idea, shape, form, color, sound, texture, relationship, comparison, contrast, balance, stress, et cetera. It is a language called Art. And this language called Art has a syntax and grammar like other languages. It has parts of speech that can be clearly defined. And it must express; it must have significance. It is abused

OFFICIAL BULLETIN

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OFFICIAL BULLETIN

continued from page 57

also. It can be distorted into the same meaningless jargon as the "double-talk" vaudeville take-off. This language of Art was used to establish patrons of double-talk long before we recognized its ridiculous analogy in the language of speech. And double-talk always creates confusion and bewilderment.

The concept of Art as merely a language and its study as such removes the mysticism and vagueness behind which so much pseudo-art is conceived and delivered. It discounts the long-haired proponents who assume a look of distant longing and who condescendingly inquire "Cawn't you feel it?" "Doesn't it do something to you?" Art that is a language cannot embrace starry-eyed abstractions without comparing them to the babbling belches of the imbecile or the childish fabrications of the imps and elves.

The architect knows that his art is a language, that his science is basic. Through the media of physics, chemistry, construction, action, and reaction he must express a version of the language of art that is most formal and circumscribed. He recognizes and embraces the elasticity and adeptness of the attendant arts and employs their colloquialisms in idioms of his own particularized field, but the basic philosophy of all art is the same. Into that philosophy, this is just a primary discussion. We will be pleased to develop it further in the next issue.

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LUMBER

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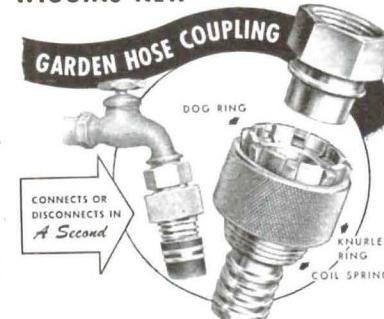
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The Museum of Modern Art

proposes to hold an exhibition on

WAR MEMORIALS

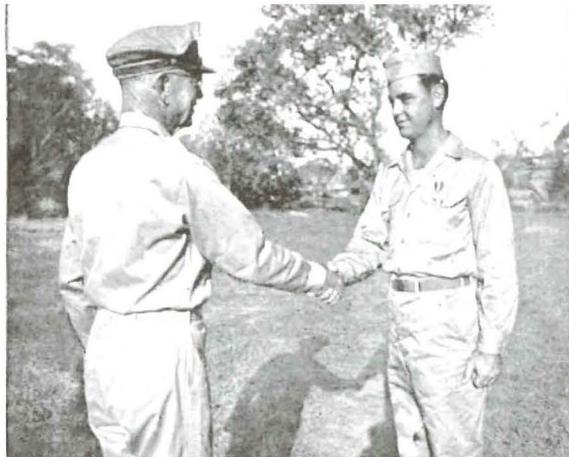
in both model and photographic form, and to publish a book on the same subject. Broadcasting good examples will show localities in the United States a more varied point of view and encourage a wider use of architects, sculptors, and landscape architects.

The Museum is anxious to secure photographs, dates, and full descriptions (including an exact account of location and material) of really excellent war monuments anywhere, but particularly in the United States. Since the smaller monuments are least well recorded, it is these in which the Museum is especially interested.

Material should be submitted to the Department of Architecture

Museum of Modern Art

11 West 53rd Street
New York 19, N.Y.



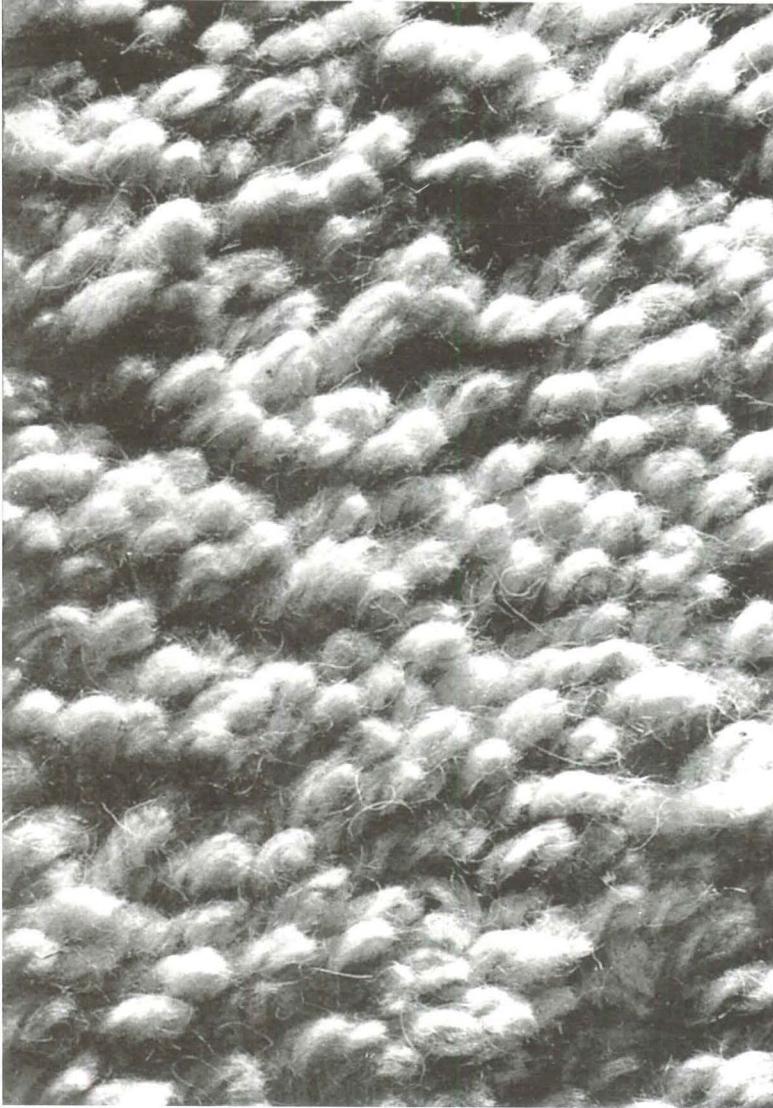
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